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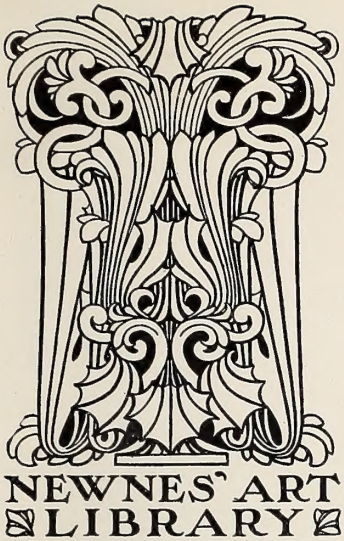

SIR JOSHUA REYNOLDS

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Sir Joshua Reynolds. Photo. W. A. Mansell & Co.

Georgiana, Duchess of Devonshire.

From the picture in the possession of Earl Spencer.

SIR JOSHVA REYNOLDS

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SIR JOSHUA REYNOLDS, P.R.A.

BY . .

A. L. BALDRY.

THERE is, perhaps, on the roll of distinguished British artists no name that is better known than that of Sir Joshua Reynolds. In the great group of painters who established the reputation of our native school during the later years of the eighteenth century and the earlier years of the nineteenth he stands out as in many ways the most able craftsman and the most cultured thinker of them all. He was a man of varied attainments, with an exceptional understanding of refinements of technical practice; and there was in his art a very rare combination of robustness and subtlety, a combination which is only seen in the work of a few of the most famous masters. He did much to found in this country an admirable artistic tradition; and his efforts and example influenced indisputably the development of a sound and logical æsthetic conviction among his successors. He lived at a time when British art was beginning to acquire a definite character, when native painters were for the first time competing successfully with the foreign workers who had hitherto monopolised the attention of our art patrons; and he proved in an emphatic fashion that it was possible for a man of English birth to rival even the best of the artists imported from abroad. Hogarth was the first great figure in our school, but Reynolds was its unquestionable leader and chief.

He was born on July 16th, 1723, at Plympton, in Devonshire. His father, the Rev. Samuel Reynolds, master of the Plympton Grammar School, wished him to adopt the medical profession, and with this idea gave him an excellent education. But the boy began in very early life to show that he had strong artistic inclinations; he amused himself constantly by making copies of prints and engravings, and before he was eight years old he had read and mastered a book on perspective. A little later he became possessed of a copy of Richardson's "Theory of Painting," a book which so stimulated his enthusiasm for art that his desire to follow the career of a painter was no longer opposed by his parents. In 1740 his father placed him as a pupil in the studio of Thomas Hudson, who had at that time a considerable reputation as a portrait painter, and the lad remained for the next three years in London under this master. So well did he profit by the instruction he received that his master is said to have become jealous of him as a possible rival, and to have set to work to drive the lad away by persistent harshness.

At all events in 1743 Reynolds left Hudson's studio and, returning to Devonshire, established himself as a portrait painter at Devonport. There he made an immediate success, and secured a large number of

clients among the people living in that town and the country round. One of his chief patrons was Lord Mount Edgcumbe, who introduced him to Commodore Keppel, a distinguished officer and a man of much influence. This introduction had important results, for in 1749 Keppel, who had been appointed to a command in the Mediterranean, invited the artist to accompany him. Reynolds was naturally delighted at being offered such an opportunity for foreign travel, and especially because a trip to the Mediterranean would enable him to visit Italy and to study the works of the greatest masters. He reached Leghorn in the early summer of 1749, and went straight to Rome, where he lived for some time.

His manner of study seems to have been characteristically intelligent. He was by now old enough to have formed definite opinions on artistic questions, and to have convinced himself about the course which would be best for him to follow so as to profit most by his contemplation of the masterpieces of Italian art. He had no faith in the advantage of making slavish and detailed copies of old pictures; his idea was that the student's time would be far better employed among such surroundings as were to be found in Rome by analysing and examining great pictures, and by trying to discover the principles which guided the painters in the practice of their craft. He stated his views very plainly in one of his disquisitions: "I consider general copying as a delusive kind of industry; the student satisfies himself with the appearance of doing something; he falls into the dangerous habit of imitating without selecting, and of labouring without any determinate object. As it requires no effort of the mind he sleeps over his work, and those powers of invention and disposition, which ought particularly to be called out and put in action, lie torpid and lose their energy for want of exercise." And he certainly acted up to his convictions in a completely logical fashion. He made some copies, but these were mostly of parts of compositions and of various details which he thought would help him to form a correct and expressive style. His purpose was to improve his taste by reference to the achievements of his great predecessors, but not to abandon his own individuality in a vain effort to acquire the mannerism of some particular old master.

This visit to Italy, which undoubtedly had a great effect upon his subsequent practice, lasted for a little over three years. After he left Rome he travelled through many of the Italian cities, and stayed for some weeks first at Florence and afterwards at Venice. At last in October, 1752, he returned to England, and established himself in London in a house in Newport Street, where he continued to live for some years. He had not to wait long for recognition; one of the first portraits he painted after his return, a full-length of his friend Admiral Keppel, had so many admirable qualities that it brought him immediately a host of patrons. From that time onwards his career was one of unbroken success, his reputation rapidly increased, and his claim to be considered the greatest artist of his time was almost universally conceded.

There were, indeed, ample reasons for his rapid rise into favour with English art-lovers. Since the death of Van Dyck there had been in this country no artist of anything like the same rank. The fashionable portrait painters for nearly a hundred years had been men of indifferent capacity and mannered methods, and the tradition, such as it was, which they had established in English art was too formal and commonplace to deserve respect. They were at best nothing more than moderately skilful journeymen who would turn out conventional canvases with considerable facility, but at the same time without showing any trace of inspiration or even accuracy of observation. No doubt they painted likenesses, otherwise they would have failed to give the necessary amount of satisfaction to their sitters; but they were content if they obtained a purely superficial resemblance, lacking in subtlety and in that hardly definable suggestion of nature which gives to a portrait so much that is essential in the way of vitality and charm of style. The art of the period had become convention-ridden, and our school seemed to have lost even in its earliest stages the sense of reality from which alone comes true virility of expression.

However, Reynolds was by no means the type of artist to be content with placid acceptance of a current fashion. His well-trained mind, his correct taste, educated by prolonged and thoughtful study of the achievements of the greatest masters, and his innate faculty for observation, all helped to make him rebel against what he rightly considered to be quite indefensible æsthetic fallacies. He chose a way of his own, and this way led him into a class of practice which was eminently agreeable to the many people who were prepared to welcome a sensible departure from the prevailing methods. What he proved most emphatically was that portraiture could be made pictorially admirable without being formalized and without any sacrifice of actuality. The canvases he painted had rare distinction and remarkable beauty of arrangement; they were fine in manner and dignified in effect, but they were also marked by exquisite perception of refinements of character. He presented living people with all their variations of personality and with all those characteristics of gesture and facial expression which play such an important part in establishing a true likeness. He went, moreover, beneath the surface, and summarized in his work his observations of the individuality of his sitter. In everything he produced the evidences of his intelligence were indisputable; he proved himself to be as deep a thinker as he was a consummate executant, and he raised the profession of portrait painting from its position as an occupation for the journeyman artist to its true place as the pursuit of the master.

He found time also in the intervals of his busy life as a painter to write a series of important treatises on artistic questions. The first of these were his three essays on painting, which appeared in *The Idler* in 1759; and some years later, after he had been appointed President of the newly-constituted Royal Academy, he prepared and delivered a number

of discourses on art which have become justly famous by their critical honesty, their breadth of thought, and their clearness of statement. In all his writings there is the same large grasp of artistic principles which is so obvious in his canvases, the same individuality of intention and freedom from the control of fashion. He was superlatively consistent, and what he preached he practised habitually, striving in all his dealings with art to realize the highest ideals and to impress upon other men his own lofty view of the artist's mission in the world.

It was in 1768 that he received the most signal proof of the estimation in which he was held by his fellow-workers. In that year a group of artists, with George III. as their patron, combined to form an art society which was to be both a teaching and an exhibiting institution, and they chose as their president Reynolds, because they regarded him as incomparably the greatest of living English painters. Their choice was a spontaneous expression of their feelings towards him, for the King, although he endorsed it, was, it is said, by no means an admirer of the works of Reynolds and preferred the pretentious commonplaces of Benjamin West. At first Reynolds was not at all disposed to accept the position offered to him, and indeed refused it when he was sounded on the subject by Edward Penny, one of the foundation members of the Academy. But he was induced to withdraw his refusal by the persuasions of Benjamin West, who was next sent to plead the cause of the new association. His formal election to the Presidency followed immediately afterwards, and he was given a knighthood. His hesitation to join the new Academy did not, however, lead him to neglect the duties attaching to his position as its head. He took an active part in the control of the society, and strove loyally to advance its interests and to increase its authority in the art world. To its exhibitions he was a constant contributor, and between 1769, when the first Academy show was opened, and 1790, when the failure of his sight compelled him to cease the practice of his profession, he sent nearly two hundred and fifty works to its galleries.

It was, too, with special reference to the functions of the Academy as a teaching institution that he undertook the responsibility of preparing the famous series of addresses already mentioned. This particular duty was not in any way imposed upon him by the conditions of his appointment, but was assumed because he thought that such carefully-reasoned expositions of his artistic convictions would be of value to the students who were gathering in the Academy schools. What were his motives can be well judged from a passage in his final address: "In the honourable rank of professors I have not presumed to class myself, though in the discourses which I have had the honour of delivering from this place, while in one respect I may be considered as a volunteer, in another view it seems as if I was involuntarily pressed into this service. If prizes were to be given, it appeared not only proper, but also indispensably necessary, that something should be said by the President on the delivery of those

prizes; and the President, for his own credit, would wish to say something more than mere words of compliment, which, by being frequently repeated, would soon become flat and uninteresting, and by being uttered to many would at last become a distinction to none. I thought, therefore, if I were to preface this compliment with some instructive observations on the art when we crowned merit in the artists we rewarded I might do something to animate and guide them in their future attempts." It was, in a word, his wish that the Academy should be the means of creating a great tradition in the English art world, and he was never backward in any undertaking which promised to bring about so desirable a result. That the institution over which he presided became securely established, and grew steadily in popularity, was undoubtedly due in some measure to his personal influence and to the dignity with which he filled a post that called for the exercise of special tact and discretion.

His professional career during the last five and twenty years of his life was uneventful. The great demand for his works kept him constantly busy, and he had little leisure for any other pursuit than painting. He varied his work by occasional digressions out of portraiture into historical or imaginative painting: it was in one of these that he produced, in 1780, the design for the great west window in the chapel of New College, Oxford. For this he painted the series of seven symbolical figures, Faith, Hope, Temperance, Fortitude, Justice, Prudence and Charity, which are now in the collection of the Earl of Normanton, and, besides, a composition of many figures representing the Nativity, which has since been destroyed. He went, in 1781, for a tour in the Low Countries to study the works of the Flemish and Dutch masters; and he went again, in 1783, to Antwerp and Brussels to buy some of the Flemish pictures which had been thrown on the market in consequence of the suppression of the convents by the Emperor, Joseph II. On the death of Ramsay, in 1784, he was appointed principal painter-in-ordinary to the King, and a year or two afterwards he was commissioned by the Empress Catherine of Russia to paint a picture of some historical subject, the choice of which was left to him. He executed this commission wholly to the satisfaction of the Empress, who sent him in return a special letter of thanks.

It was in 1782 that he had the first warning that his incessant occupation was beginning to injure his health. In that year he suffered from what was thought to be a slight stroke of paralysis; but after a short rest he made a complete recovery, and was able to go on working uninterruptedly for another seven years. But in 1789 his sight became suddenly affected, and the trouble grew rapidly worse until he became completely blind in one eye. He decided, in consequence, to cease the practice of his profession, preferring to abandon the work to which his life had been devoted rather than to run the risk of diminishing his reputation by producing pictures which would necessarily be inferior in quality to those he had previously painted. By this decision he certainly gave the strongest proofs of his sincerity and of his respect for his art.

Only a man with the highest ideals would have accepted so courageously a position which must have been particularly distressing to an artist of his ability and wide popularity.

This period of retirement lasted, however, for only a little over two years. Towards the end of 1791 his condition became worse, and certain grave symptoms appeared which he recognised as significant of an incurable ailment. His good spirits gave way, and he became gloomy and depressed, though he bore his increasing sufferings with no little courage. His illness was at last discovered to he an affection of the liver, and from this he died, at his house in Leicester Fields, on February 23rd, 1792. He was buried on March 3rd in the crypt of St. Paul's Cathedral.

He had lived long enough to see the art of this country raised from a condition of very imperfect vitality into brilliant activity. In his boyhood there were few native artists of even moderate ability, but when he died there was a great group of admirable painters who were all working strenuously to maintain and increase the honour of their profession. It may fairly be said that his influence counted for much in this rapid development of our school. A prominent figure was needed to take the head of a growing movement, a leader round whom men of all shades of opinion could rally; and he, by his rare gifts, his charm of personality, and his consistent advocacy of the nobler aspects of the art of painting, gained the confidence both of his fellow-workers and of the art-lovers whose support was necessary for the prosperity of the new school. Few people probably realized a century ago how much he had accomplished, but it is easy to see to-day what a debt of gratitude we owe to him.

Works of Sir Joshua Reynolds.

This list of the principal works of Sir Joshua Reynolds does not pretend to be exhaustive. The publishers, however, have made as complete a list as possible of those works which are acknowledged to be of the finest quality. A large number of important pictures will be found here catalogued for the first time. During his lifetime Sir Joshua Reynolds painted, it is said, no less than four thousand subjects, of which over three thousand will be found in the very elaborate index to Messrs. Graves & Cronin's work on Sir Joshua, printed strictly for private circulation. Among so extensive a number of pictures are, of course, many which, if not exactly of inferior quality, are not of general interest either to the public or the art student.

The publishers beg to acknowledge with thanks the courteous assistance they have received from those owners of private collections who have supplied much valuable information concerning works in their possession.

The Names of Persons or Galleries following the subject denote the Ownership of the Pictures.

SUBJECT PICTURES.

AGE OF INNOCENCE.—National Gallery.—Little girl in white dress, seated on grass with bare feet. Engraved by S. W. Reynolds, J. Grozer, and Chas. Turner.

ANGELS.—Four beautiful heads of Cherubim, being studies of Francis Isabella, the daughter of William Gordon.—National Gallery.—Engraved by Simon, S. W. Reynolds, and Watson.

ARIADNE.—Lady Ashburton.—This is generally supposed to be a portrait of Miss Ingram. It is a full-length portrait, face to right, hair blowing in the wind, and loose scarf. Engraved by Doughty.

BABES IN THE WOOD.—A little girl and boy seated against a tree, boy sleeping ; in the far distance are the figures of the robbers.

BABES IN THE WOOD.—Marquis of Lansdowne —In the foreground two children asleep in a wood ; a robin on the shoulder of figure on left. Engr. Caldwall.

BACCHANTE WITH FAWN.—Said to be Lady Hamilton. Fawn looking over her shoulder. Engraved in mezzotint by S. W. Reynolds.

BANISHED LORD.—National Gallery.—Half length ; red coat, bare breast. Engraved by J. R. Smith.

BEAUFORT, THE DEATH OF CARDINAL.—Lord Leconfield.—The Cardinal is dying, watched over by Salisbury, Warwick and Henry IV. Above the pillow is a demon's head grinning, on the table the Cardinal's hat and gloves. Engraved by Caroline Watson for Boydell's Shakespeare. Replica at Dulwich Gallery.

BIRD, THE.—Sir Chas. Tennant.—Girl seated on ground holding bird, with cage near her. Engraved in mezzotint by J. Dean.

BIRTH OF BACCHUS.—Hon. Massey-Mainwaring.—Ino, leaning over, nude to the waist, seated on a couch with the infant Bacchus in her lap ; squeezes the juice from a bunch of grapes into the child's mouth. Engraved by S. W. Reynolds.

BOY, PORTRAIT OF.—Glasgow Gallery.—Half length ; about 14 ; right hand on hip.

BOY READING.—Lord Normanton.

BOY WITH GRAPES.—Sir C. Tennant.—Half length ; in red and white drapery. Engraved by T. Spilsbury.

BOY WITH NETS.—Sir Alexander Henderson, Bart.—Little girl behind the boy. Three-quarter length. Engraved by Charles Hardy.

"CARICATURES."—Countess of Milltown.—This lady possesses several caricatures by Reynolds, and others are in the possession of the Duke of Devonshire, Mr. Cooke, Sir Charles Turner, Mr. Drake, Mr. Richard Davey, etc.

CARTOUCHE.—Lord Crewe.—Shield and spear in hand of figure in armour. Engr. Dean.

CHILD, HEAD OF.—Sir W. J. Farrer.

Another Earl of Normanton.

SIR JOSHUA REYNOLDS.

CHILD IN MOB CAP.—Exhibited Royal Academy, 1871, from collection of the Earl of Dudley.

CHILD SLEEPING.—Earl of Aylesford.—Engraved by William Doughty.

CHILD, WITH FRUIT IN HER LAP.—Earl of Aylesford.—Engraved by William Doughty.

CONSTANCY OF SCIPIO.—Hermitage Museum, St. Petersburg.—A very large picture, with full-sized figures.

CONTEMPLATION, PORTRAIT OF HON. MRS. SPENCER.—Martin Colnaghi, Esq.—Seated in landscape, leaning head on the hand, white dress, blue sash.

CONWAY CASTLE.—Landscape.—Engraved by W. Birch.

"CORNELIA."—Lady Cockburn's picture is sometimes called "Cornelia and her children." See Lady Cockburn.

COTTAGERS.—Exhibited at Royal Academy, 1873, from collection of Mrs. Gosling.—The gleaner is a portrait of the mother of the Landseer family.

COUNTRY GIRL.—H. A. Rannie, Esq.

CUPID AND PSYCHE.—Baroness Burdett-Coutts.—Cupid asleep and Pysche watching him. Engraved by W. Say.

CUPID AS A LINK BOY.—Sir Alexander Henderson, Bart., formerly at Knole.—Cupid, with wings and in ragged eighteenth century dress, is passing down a street of houses carrying torch. Engraved by J Dean.

CUPID AS LOVE.—Nearly nude, with bow and arrow; face in shadow. Engraved by W. Say.

CUPID SLEEPING.—Earl of Carnarvon.—Lying on clouds with arrow in hand and quiver. Engraved in mezzotint by J. Dean.

CUPID, WITH BOW.—Sir Robert Gresley.

CUTPURSE MERCURY.—Sir Alexander Henderson, Bart.—In a loose dress with sash; head held down with an ashamed expression; holding a purse in right hand. Engraved by J. Dean.

CYMON AND IPHIGENIA.—H.M. the King.—Iphigenia sleeping, Cymon coming towards her, led by Cupid. Large picture. Engraved by Francis Haward.

DEATH OF CLEOPATRA.—Glasgow Gallery.—Cleopatra, half length, bosom bare, asp in her hand—the arms of her attendant around her.

DEATH OF DIDO.—H.M. the King.—Dido is seen stretched on couch and is watched by her sorrowing maid. A nymph looks on from cloud. Background, the sea and a boat. J. Grozer, S. W. Reynolds.

DIONYSIUS AREOPAGITA.—A Greek disciple of St. Paul, looking up with an expression of veneration; hands at breast. Engraved in mezzotint by John Jehner.

"EDWIN."—Duke of Leeds.—Boy with loose dress and hair over forehead. Engraved by C. H. Hodges.

EUPHROSYNE.—H. J. Pfungst.—Whole length. Engraved by J. Collyer.

FELINA.—Lord Normanton.—Whole length figure of little girl with cat in her hands. Engraved by J. Collyer. See Girl with Kitten. Replica.—J. Pierpont Morgan, Esq.

FLIGHT INTO EGYPT.—Duke of Wellington.

FORTUNE TELLER.—Miss A. Rothschild.—Full length. A gipsy telling the fortune of a young lady with a shy expression, whose hand is being held out by a youth in hat and feathers. Engr. by J. K. Sherwin. There are several replicas or early copies.

FORTUNE TELLERS.—Sir Charles Tennant.—Boy with his left hand in his sister's right, who is telling his fortune.

GENTLEMAN (PORTRAIT OF).—C. Fairfax Murray, Esq.—The date, 1755, on a roll of paper in his hand.

GIRL AT WINDOW.—Earl of Aylesford.—Half length.

GIRL (HEAD OF).—Marquess of Lansdowne.—Life size, three-quarters face, black dress, open at throat.

GIRL LAUGHING.—Several versions of this subject are owned by Earl of Rosebery and Earl of Carysfort. Engraved by J. F. Basset.—A figure leaning with arms on pedestal, smiling.

GIRL SKETCHING.—The Baroness Burdett-Coutts.—Portrait of a model, Miss Johnson; half length; in red low-cut dress, leaning against pedestal.

GIRL SLEEPING.—Marquis of Lansdowne.—Seated, with head resting on arm on table, neck and shoulders bare. Engr. J. Jones.

GIRL WITH DOVE.—Pierpont Morgan, Esq.

GIRL WITH FLOWERS.—Countess Edmund de Pourtalès.—Half length.

GIRL WITH GRAPES.—Lord Lansdowne.—Full length.

GIRL WITH KITTEN.—Earl of Normanton.—Seated, holding a kitten with both hands, Engraved in stipple by Francis Bartolozzi.

GIRL WITH LAMB.—Mrs. Ford, Park Street, W.—Half length.

GIRL WITH MUFF.—Earl of Rosebery.—Portrait of Miss Theophila Palmer. Front face, with arch expression. Hands in large muff. Engraved by J R. Smith in mezzotint.

GIRL WITH PUPPY.—Child with puppy in her arms. C. Wertheimer, Esq.

GUARDIAN ANGELS.—Duke of Leeds.—Half length. Two angel-children supporting a sleeping child, supposed to be Master Dunning. Engraved in mezzotint by C. H. Hodges.

HOLY FAMILY, THE.—National Gallery.—Joseph and Mary seated, with the Saviour between them. St. John is standing by Joseph. Engraved in line by William Sharp.

HOPE NURSING LOVE.—Earl of St. Germans.—Hope, a beautiful woman, is seated against a rock, pressing Cupid to her bosom, his bow and quiver at her feet. Engraved in mezzotint by E. Fisher, J. R. Smith, and by S. W. Reynolds and Bartolozzi. Said to be a portrait of Miss Morris, daughter of Governor Valentine Morris.

Two replicas of this picture have been exhibited at Royal Academy in 1884 and 1890.

HORROR.—National Gallery.—Study for the figure of Crime in the picture of Mrs. Siddons as the "Tragic Muse."

HYMEN, GRACES DECORATING A TERM OF.—National Gallery.—The "Graces" are the three daughters of Sir William Montgomery—the Marchioness Townsend, the Hon. Mrs. Gardiner, and the Hon. Mrs. Beresford. Engraved by T. Watson.

INFANCY.—Portrait of Francis G. Hare, q.v

INFANT ACADEMY.—Lord Iveagh.—Nearly nude child is sketching at an easel a nude little girl in mob cap. Two other children near her. Curtain and pillar in background. Engraved by S. W. Reynolds, F. Haward, and W. Watkin.

Replica of the Girl in Mob Cap.—In the possession of the Baroness Burdett-Coutts.

INFANT HERCULES.—Hermitage Museum, St. Petersburg.—An elaborate life-size composition. The infant Hercules is in his cradle, covered with wolves' skins and is strangling the serpents. In the background, Mars and Bellona. Engraved in mezzotint by James Ward and C. H. Hodges. There are several replicas of this picture, one in possession of Earl Fitzwilliam.

INFANT JUPITER.—The Hermitage, St. Petersburg.—The child-god seated on a rock, a goat at his feet, an eagle above. He holds a thunderbolt. Engraved by S. W. Reynolds for Boydell, and by J. R. Smith. A replica was in the fire at Belvoir Castle, 1816.

KING LEAR.—Unknown.—Looking up, with long grey hair. Said to have been engraved by Marchi. The original, of which the engravings exist in numbers, is lost.

LADY AND CHILD.—National Gallery.—Said to be portrait of Mrs. Musters. Engr. S. W. Reynolds.

LADY, PORTRAIT OF.—National Gallery.

LANDSCAPE.—James Knowles, Esq.—Wooded landscape intersected by a stream.

LESBIA LAMENTING HER SPARROW.—A little girl seated with dead bird in her lap. Engraved in stipple by F. Bartolozzi.

LITTLE ARCHER.—Earl of Normanton.—Boy with bow reclining in landscape.

MACBETH AND THE WITCHES.—Lord Leconfield.—Full size. Macbeth standing with back to the spectator; witches seated with small gnomes by them; lurid background. Engraved in stipple by Robert Thew.

MAN'S HEAD IN PROFILE.—National Gallery.

MATCH-BOY, THE.—S. Payne, Esq.—Three-quarters.

MIRANDA.—T. Evans, Esq.—Full size.

MORNING AMUSEMENT.—Exhibited in Grosvenor Gallery, 1884, from collection of H. E. Surtees, Esq.

MOSES IN THE BULRUSHES.—Duke of Leeds.—The little Moses naked in a basket surrounded by rushes. Engraved by J. Dean.

MOTHER AND HER SICK CHILD.—Dulwich Gallery.

MUSCIPULA.—Marquis of Lansdowne.—A little girl holding a mouse-trap in both hands; cat on left of picture. Engraved by J. Jones, C. Watson, F. Bartolozzi and S. W. Reynolds.

NEGRO, SKETCH OF.—Sir W. R. Anson, Bart., M.P.

NEGRO WITH FRUIT.—Lady E. Pringle.—Full size.

SIR JOSHUA REYNOLDS.

NYMPH AND FAWN (Supposed to be Lady Hamilton).—Angerstein Collection.—Fawn looking over nymph's shoulder. Engraved by S. W. Reynolds.

NYMPH WITH BOY PIPING.—Sir Cuthbert Quilter.—Nude female figure lying under vine; boy in red playing a pipe.

OLD MAN.—Duke of Leeds.—Half length; with grey hair and beard; holding scroll. Engraved by J. Okey.

OLD MAN WEARING CAP.—Exhibited at Grosvenor Gallery, 1884, from the collection of Rev. W. H. Wayne.

PETITE RUSÉE, LA.—Lady Mount-Temple.—Engr. J. F. Bause

PIPING BOY, THE.—Exhibited at Royal Academy, 1882, from collection of Sir George Philips, Bart.—Boy in smock with face turned over right shoulder, playing pipe. Dog's head in foreground, woody background. Engraved by S. W. Reynolds, J. Barney, and T. Spilsbury.

PLYMOUTH SOUND FROM CATTEDOWN.—Earl of St. Germans.

PUCK.—Exhibited at Royal Academy, 1890, from collection of G. C. W. Fitzwilliam, Esq.—A little naked boy seated on a mushroom with an impish expression. Engraved by Teftolini and Schiavonetti.

RESIGNATION.—An old man with beard sitting under a column in an arm-chair. Engraved by Thomas Watson.

RESURRECTION, THE.—Christ rising from the tomb in glory; Roman soldiers falling down with amazement. Engraved by John Jones.

RICHMOND HILL, A VIEW FROM.—Earl of Northbrook.—Large picture. Engraved by J. Jones and W. Birch.

ROBINETTA.—National Gallery.—Girl seated with a robin on her right shoulder and with a cage. Said to be a portrait of the Hon. Mrs. Tollemache; half length. Engraved in stipple by J. Jones, Watson and S. W. Reynolds. Replica.—Lord Sackville.

ST. GEORGE AND THE DRAGON.—The Duke of Bedford as St. George slaying the dragon; Lord William crouching; Miss Vernon as Sabrina. Engraved by Valentine Green.

ST. JOHN.—Wallace Gallery.—A lad as St. John with his cross. Engraved by S. W. Reynolds for Boydell J. Grozer and T. Downey. Replica, Lady Cook.

SAMUEL, INFANT.—Dulwich and National Galleries.—Figure kneeling in prayer. Engraved J. Dean, J. Lucas and others. Replica, Lord Sackville.

SAMUEL, THE CALLING OF.—Lord Sackville.—Half length. Engraved by J. R. Smith. Another picture with this subject was burnt at the fire at Belvoir Castle, 1816.

SCHOOLBOY, THE.—Earl of Warwick.—Half length. Engraved by J. Dean.

SHEPHERDESS, THE.—Hon. F. Greville Howard.—Full length. Engraved by J. Grozer.

SIMPLICITY.—Exhibited at Royal Academy, 1879, from the collection of Mrs. F. C. Aylmer.—A child seated, in white dress, with scarf over head; bunch of grapes with leaves in her hand. Is a portrait of Miss Gwatkin. Engraved in stipple by F. Bartolozzi.

SNAKE IN THE GRASS, THE.—National Gallery.—A nymph is nursing Cupid, who is undoing her sash, whilst a snake creeps out of the grass by her side. Engraved by J. R. Smith, S. W. Reynolds, W. Ward, and J. Grozer. Several replicas; one at the Hermitage.

STRAWBERRY GIRL, THE.—Wallace Museum.—Said to be a portrait of Miss Theophila Palmer; with basket of strawberries on arm. Engraved by Smith, and others.

Another Version.—Marquess of Lansdowne. Engraved by T. Watson.

STUDIOUS LAD.—J. Sidebotham, Esq.—Full length; in a Van Dyck dress, with statue of Hercules on table. Supposed to be a portrait of Master Brown. Engraved by J. R. Smith and C. H. Hodges.

THEORY.—A study in Somerset House.—Engraved by J. Grozer.

TRIBUTE MONEY.—Earl of Crewe.—Group of numerous figures, one holding coin; The Saviour in centre.

UGOLINO.—Earl of Crewe.—Half length; holding staff with both hands.

UGOLINO AND HIS CHILDREN.—Lord Sackville.—A large picture. Ugolino is seen in prison. One child is begging for bread, whilst the other is dying in his brother's arms. This picture was painted for the Countess of Plymouth. Engraved in mezzotint by John Dixon.

VENETIAN BOY.—Burnt at Belvoir Castle.

VENUS AND CUPID.—Marquess of Lansdowne.—Venus reclining, holds up an arrow and teases Cupid, who stands with head averted, hiding part of his face with left hand, scroll in right hand.

VENUS AND CUPID.—Lord Castletown.—Venus lying on a cushion, Cupid looking through a hedge archly. Engraved by Collyer.

VENUS AND NYMPH.—Sir Cuthbert Gamble.

VENUS CHIDING CUPID.—Earl Northbrook.—Cupid is standing before Venus, who is lying on a cloud chiding him. He has his left hand and arm to face, and holds a scroll. Engraved in stipple by F. Bartolozzi.

VESTAL, THE.—A tall figure in white, holding plate in hand. Said to be the Duchess of Rutland. Engr. P. W. Tompkins.

VIRGIN AND CHILD.—Marquess of Lansdowne.—Engraved in mezzotint by J. R. Smith.

WINDOW OF CHAPEL, NEW COLLEGE, OXFORD.—The principal subject in this window is *The Nativity*, the original design for which was burned in the fire at Belvoir Castle, 1816. On each side of this are two divisions, those on the left being figures of three shepherds adoring, two of them being portraits of the painter and Jarvis, the glass-painter. These two paintings are in the possession of the Earl Fitzwilliam. Beneath are seven divisions, each with a symbolic figure representing (from left) 1, Temperance; 2, Fortitude; 3, Faith; 4, Charity; 5, Hope; 6, Justice; 7, Prudence. The drawings for these are in the possession of the Earl of Normanton, and have been engraved separately by Facius, and the window as a whole by R. Earlom.

PORTRAITS OF ROYAL PERSONAGES.

GEORGE III.—Windsor Castle.—Full Length.—Coronation Robes. Replica at Burlington House.

Another portrait.—Lord Sackville.—Presented by H.M. to the Fourth Duke of Dorset.

Another portrait.—St. James' Palace.—Three-quarters; blue coat.

Another portrait.—Madam Tussaud's.—Half length,

GEORGE, PRINCE OF WALES, K.G., AFTERWARDS GEORGE IV.—Earl Cowper, K.G.—Sword in hand, leaning on a horse. Engraved by C. H. Hodges, and by F. Haward and S. W. Reynolds.

Another portrait.—National Gallery.—Three quarters face turned to left; Garter insignia.—As Prince of Wales. Engr. C. H. Hodges and Francis Haward.

CHARLOTTE, WIFE OF GEORGE III.—Burlington House.—Whole length; seated on throne.

Another portrait.—Lord Sackville.—Presented by H.M. to the Fourth Duke of Dorset.

PRINCESS AMELIA.—Earl Waldegrave.—Three-quarter length. Engraved by S. W. Reynolds.

AUGUSTA, PRINCESS OF BRUNSWICK.—King of the Belgians.—Head and Shoulders; ermine-trimmed dress. Engraved by J. MacArdell, R. Houston, and P. Corbutt.

WILLIAM HENRY, DUKE OF GLOUCESTER.—Earl Waldegrave.—Half length; with ribbon and Star of Garter.

PRINCE WILLIAM FREDERICK, SECOND DUKE OF GLOUCESTER AND EDINBURGH.—Trinity College, Cambridge.—When a boy; whole length, and dressed in Van Dyck suit. Engraved by Caroline Watson.

PRINCESS SOPHIA MATILDA OF GLOUCESTER.—Windsor Castle.—As child, with her head nestling close to a little white dog. Engraved by Thomas Watson and Samuel Cousins.

EDWARD, DUKE OF YORK AND ALBANY, K.G.—Buckingham Palace.—Profile; bust.

Another portrait.—H.M. The King.—Profile.

EUGENIE ADELAIDE LOUISE, PRINCESS D'ORLEANS.—M. R. H. Leroy d'Etoilles, Paris.

Another portrait.—Windsor Castle.—Blue dress; half length.

FREDERICK, DUKE OF YORK, K.G.—St. James' Palace.—In robes; whole length. Engraved by J. Jones.

LOUIS PHILIPPE JOSEPH, DUC D'ORLEANS, AFTERWARDS KING OF FRANCE.—(Burnt in Carlton House fire, but small copy at Chantilly).—In Hussar uniform, holding his busby; whole length. Engraved by J. Raphael Smith.

WILLIAM AUGUSTUS, DUKE OF CUMBERLAND, K.G.—H.M. The King.—In uniform; half length. Engraved by E. Fisher, C. Spooner, J. Watson, and F. Ryley.

SIR JOSHUA REYNOLDS.

Another portrait.—Earl Fitzwilliam.
Another portrait.—Duke of Devonshire.
Another portrait.—Windsor Castle.—Head. Engraved by E. Fisher, C. Spooner, J. Watson, S. Freeman, and S. W. Reynolds.
Another portrait.—Metropolitan Museum of Art, New York.
MARIA, DUCHESS OF GLOUCESTER.—Buckingham Palace.—In robes.
Another portrait.—E. W. Harcourt, Esq.—Seated; attired in white dress, with yellow spots. Engraved by S. Cousins.
HENRY FREDERICK, DUKE OF CUMBERLAND, K.G.—H.M. The King.—In Garter robes; Windsor Castle in distance. Engraved by T. Watson.
THE DUCHESS OF CUMBERLAND.—Miss A. Rothschild.—With her hand to her face, resting on right arm; trees in background. Engraved by T. Watson.
PRINCE AND PRINCESS SERGIUS GARGARIN, WITH THEIR SON.—The child seated on a table by the Princess; the Prince is standing on left. Engraved by Caroline Watson.

PORTRAITS OF DUKES.

PEREGRINE, THIRD DUKE OF ANCASTER AND KESTEVEN.—Lord Vivian.—Head size. Engraved by R. Josey.
HENRY, FIFTH DUKE OF BEAUFORT, K.G.—Duke of Beaufort.—Academical robes; whole length.
Another portrait.—Duke of Beaufort.
JOHN, FOURTH DUKE OF BEDFORD. K.G.—Duke of Bedford.—With peer's robes and Garter; three quarters.
HENRY, THIRD DUKE OF BUCCLEUCH.—Duke of Buccleuch, K.G., K.T.—In dark suit, with Star of the Thistle; half length. Replica, Earl of Courtown.
WILLIAM, THIRD DUKE OF DEVONSHIRE, K.G.—Duke of Devonshire, K.G.—With Ribbon of the Garter; right hand upon breast; three quarters.
WILLIAM, FOURTH DUKE OF DEVONSHIRE.—Earl of Crewe.—Bust, in dark blue coat. Engraved by J. R. Smith.
WILLIAM, FIFTH DUKE OF DEVONSHIRE.—Earl Spencer.—Half length; brown coat.
JOHN FREDERICK, THIRD DUKE OF DORSET, K.G.—Lord Sackville.—Oval; powdered hair. Engraved by T. Hardy.
CHARLES, SECOND DUKE OF GRAFTON, K.G.—Bodleian Library, Oxford.—Standing, in robes of the Garter.
Another portrait Sketch.—Marquess of Hertford.
ALEXANDER HAMILTON DOUGLAS, TENTH DUKE OF HAMILTON.—Duke of Hamilton.—Bust, long hair, and crimson velvet coat and vest
DOUGLAS, EIGHTH DUKE OF HAMILTON, AND FIFTH DUKE OF BRANDON, K.G., F.R.S.—Duke of Hamilton.—Long hair and crimson robes.
Another Portrait.—With the Duchess.—Lord Iveagh.—The Duke is walking beside a horse, on which the Duchess is riding.
JAMES, FIRST DUKE OF LEINSTER.—Lord Rayleigh.
WILLIAM ROBERT, SECOND DUKE OF LEINSTER, K.P.—Duke of Leinster.—Seated; three-quarter length. Engraved by J. Dixon.
GEORGE, THIRD DUKE OF MARLBOROUGH, AND FAMILY.—Duke of Marlborough.—Also sketch in National Gallery.—The group consists of the Duke, the Duchess, the Marquess of Blandford, Lord Henry, Lady Caroline, Lady Elizabeth, Lady Charlotte, and Lady Anne. An arch and curtain form the background.
GEORGE, THIRD DUKE OF MARLBOROUGH.—Duke of Marlborough.—Blue velvet dress and red mantle
WILLIAM HENRY, THIRD DUKE OF PORTLAND, K.G.—Duke of Portland.—Seated; an arcade in background. Engraved by J. Murphy and S. W. Reynolds.
CHARLES, THIRD DUKE OF RICHMOND, K.G.—Duke of Richmond, K.G.—In youth.
Another portrait.—Duke of Richmond, K.G.—Velvet costume, and insignia.
CHARLES, FOURTH DUKE OF RUTLAND, K.G.—Duke of Rutland.—In Robes of Lord Lieutenant of Ireland, with wand of office. Engraved by W. Dickinson and C. H. Hodges.

Another portrait.—Duke of Rutland —Red coat, edged with sable; oval.
Another portrait was burnt in the fire at Belvoir Castle, 1816.

PORTRAITS OF DUCHESSES.

MARY, DUCHESS OF ANCASTER.—Earl of Ancaster.—Half length, and seated with head in hand.
Another portrait.—Marquess of Cholmondeley (Houghton Hall, Norfolk).—Full length, in ermine cloak; background, sea and ships.
Another portrait.—William Beattie, Esq. (Glasgow).—Holding her face in her hand; oval; Kitcat portrait. Engraved by R. Houston and J. Watson,
DUCHESS OF BEAUFORT.—Duke of Rutland.—In pale blue dress, edged with ermine.
Another portrait, destroyed in fire at Belvoir Castle
GERTRUDE, DUCHESS OF BEDFORD.—Duke of Bedford.—Full length; in Coronation robes.
ELIZABETH, DUCHESS OF BUCCLEUCH, WITH HER DAUGHTER, LADY MARY SCOTT.—Duke of Buccleuch—Seated under tree, with her arm round child. Engraved by J. Watson.
GEORGIANA, DUCHESS OF DEVONSHIRE, WIFE OF FIFTH DUKE.—Earl Spencer.—Full length; standing by balustrade on which her right hand rests; wearing very high head-dress of feathers. Engraved by V. Green, Samuel Cousins, and S. W. Reynolds.
Another portrait.—Duke of Devonshire.—Seated, playing with Lady Georgiana Cavendish as a child. Engraved by G. Keating, in three states.
Another portrait.—Windsor Castle.
JANE MAXWELL, DUCHESS OF GORDON, WIFE OF FOURTH DUKE.—Duke of Richmond (Goodwood House)—In a ruff. Engraved by W. Dickinson. Replica at Gordon Castle.
Another portrait.—Duke of of Fife.—Standing on a Terrace in Peeress's Robes.
ANNE, DUCHESS OF GRAFTON.—Duke of Grafton, K.G.—In robes, with ermine-trimmed train.
ELIZABETH GUNNING, DUCHESS OF HAMILTON.—Duke of Hamilton, K.T.—In white dress, with ermine cloak; background of landscape.
EMILIA MARY, DUCHESS OF LEINSTER, WIFE OF FIRST DUKE.—Duke of Leinster.—In a white dress, embroidered with gold.
Another portrait.—Duke of Leinster.
Another portrait.—Lord Rayleigh.
ELIZABETH, DUCHESS OF MANCHESTER, WITH HER SON, GEORGE, VISCOUNT MANDEVILLE.—Duke of Manchester.—As Diana and Cupid; she is leaning forward; Cupid at foot of tree. Engraved by J. Watson.
DUCHESS OF MARLBOROUGH, WITH HER DAUGHTER, LADY C. SPENCER.—Duke of Marlborough.—Faces spectator; child wears a coral necklace. Engraved by R. Houston, J. Watson, and H. Fowler, otherwise Purcell,
MARY, DUCHESS OF MONTAGU, WITH LADY ELIZABETH MONTAGU, AFTERWARDS DUCHESS OF BUCCLEUCH, AND LADY HENRIETTA MONTAGU.—Duke of Buccleuch.
DOROTHY, DUCHESS OF PORTLAND.—Duke of Portland.—Seated against a rock.
MARY, DUCHESS OF RICHMOND.—WIFE OF THIRD DUKE.—Duke of Richmond, K.G. -Working at a tambour frame, seated.
MARY ISABELLA, DUCHESS OF RUTLAND.—Duke of Rutland.—Standing; white dress, edged with ermine; white turban and feather. Engr. V. Green.
Another portrait.—Burnt at Belvoir Castle in 1816.—In ermine cloak. Engraved by V. Green and Sherwin.
Another portrait.—Baron Alfred de Rothschild.—Seated, with book; sea in distance.

PORTRAITS OF MARQUISES.

JOHN, MARQUIS OF GRANBY.—St. James's Palace.—In the uniform of the Horse Guards Blue; standing leaning on a horse watching a battle in the background.—Engraved by R. Houston, J. Watson and R. Purcell.

SIR JOSHUA REYNOLDS.

Another portrait.—Earl of Wemyss, K T.—In the same uniform as in above, leaning on a rock ; background shows a battle in progress. Replicas in the possession of Mrs. H. M. McCalmont, W. M Calcraft, Esq., and the Duke of Newcastle.

Another portrait.—Hussar and Horse.—Burnt at Belvoir Castle, 1816.

Another portrait.—C. J. Wertheimer, Esq.—Formerly in the possession of the Prince de Berghes.—Standing by horse, negro attendant on the other side.

Another portrait.—Duke of Rutland.—Leaning on mortar ; battle in background. Engraved by J. Watson.

Another portrait.—Lord Leconfield.—Standing bare-headed and with sword in hand, leaning against a rock. Engraved by H. Robinson and S. W. Reynolds.

Another portrait.—Crayon drawing of head on grey paper —National Portrait Gallery.

Another portrait, with LADY ELIZABETH AND LADY CATHERINE MANNERS.—Burnt at Belvoir Castle, 1816.

CHARLES, MARQUIS OF GRANBY, AFTERWARDS FOURTH DUKE OF RUTLAND.—Marquis of Lothian.—In loose fur-trimmed coat.

JOHN HENRY, MARQUIS OF GRANBY, AFTERWARDS FIFTH DUKE OF RUTLAND, WITH LADY MANNERS, HIS SISTER, AFTERWARDS LADY E. NORMAN, as children.—Duke of Rutland, K.G.—With two dogs.

FRANCIS SEYMOUR CONWAY, FIRST MARQUIS OF HERTFORD, K.G.—Marquis of Hertford.—Powdered hair, fur-trimmed coat with star. Engraved by J. Watts.

Another portrait.—Marquis of Hertford.—Bust as a boy ; blue Van Dyck dress and white lace collar.

WILLIAM, FIRST MARQUIS OF LANSDOWNE.—National Portrait Gallery.—Three-quarters

Another portrait.—Marquis of Lansdowne.—Seated at table in Peer's Robes.

Another portrait.—Earl of Morley.—Three-quarter length.

CHARLES, SECOND MARQUIS OF ROCKINGHAM, K.G.—H.M. The King.—In Garter robes, holding a scroll in hand ; coronet on table; curtain in background. Engraved by E. Fisher and W. Dickinson. Replicas of this picture are in the possession of Earl Fitzwilliam ; Earl Rosebery, K.G. ; Hon. G. W. Fitzwilliam ; W. Beaumont, Esq. ; Earl of Northumberland ; Earl Hardwicke.

Another portrait, with his SECRETARY, EDMUND BURKE.—C. Fairfax Murray, Esq.—Both seated ; the Secretary, holding pen, leans on the table Unfinished.

FRANCIS, MARQUIS OF TAVISTOCK.—Duke of Bedford.—Seated, in red coat, with left hand to face and arm on table ; near, a salver with books and prints ; background, a curtain and light clouds, Engraved in mezzotint by J. Watson.

Another portrait.—Duke of Bedford.—Standing, in hunting costume in landscape.

MARQUIS OF TITCHFIELD.—Duke of Portland.—As a youth ; in Van Dyck dress. Engraved by J. Jehner.

GEORGE, FIRST MARQUIS TOWNSHEND.—Marquis Townshend.—In armour. Engraved by Chas. Turner.

PORTRAITS OF MARCHIONESSES.

MARCHIONESS OF GRANBY.—Destroyed in fire at Belvoir Castle.

LOUISA, MARCHIONESS OF LANSDOWNE, WIFE OF FIRST MARQUIS.—Marquis of Lansdowne.—Powdered hair dressed high under white cap ; fur-trimmed blue dress.

ELIZABETH, MARCHIONESS OF LOTHIAN.—Marquis of Lothian.—Half length ; blue fur-trimmed dress.

ELIZABETH, MARCHIONESS OF TAVISTOCK.—Duke of Bedford.—Wearing white satin dress, standing on steps of pedestal decorating bust of a goddess ; lighted tripod near ; negro woman, curtain and sky in background. Engraved by S. W. Reynolds and E. Fisher.

PORTRAITS OF EARLS.

HENRY, SECOND EARL OF ABERGAVENNY.—Marquis of Abergavenny.—As a boy. Blue coat.

WILLOUGHBY, FOURTH EARL OF ABINGDON.—Earl of Abingdon.—In blue coat. Holding hat in hand.

GEORGE, THIRD EARL OF ALBEMARLE, K.G.—Earl of Albemarle.—With cloak, cuirass, insignia, and baton. Engraved in mezzotint by E. Fisher.

JOHN DENIS, THIRD EARL OF ALTAMONT, AFTERWARDS FIRST MARQUIS OF SLIGO.—Exhibited Grosvenor Gallery, 1884, from collection of Marquis of Sligo.—Bust; black coat, white cravat.

JEFFREY, FIRST EARL OF AMHERST.—Hon. Pascoe C. Glyn.—On white horse, wearing black armour, with face half-turned; holding Field-Marshal's baton in right hand; battle and dark clouds in background. Engraved by S. W. Reynolds.

Another portrait.—Earl Amherst.—Standing with arm resting on baton, in black armour, with Garter insignia; helm resting on plan in foreground; dark sky. Engraved by S. W. Reynolds, R. Purcell and J. Watson.

HENEAGE, SECOND EARL OF AYLESFORD.—Earl of Aylesford.—In peer's robes.

HENEAGE, FOURTH EARL OF AYLESFORD.—Earl of Aylesford.—Right hand holding whip, and left in breeches pocket.

Another portrait.—Earl of Aylesford.—In a blue coat.

WILLIAM PULTENEY, EARL OF BATH.—National Portrait Gallery.—Right hand on rock; in robes. Engraved by J. McArdell.

CHARLES, EARL OF BELLAMONT, K.B.—National Gallery, Ireland.—In the robes of the Bath; hat with Ostrich feathers: full length. Engraved by J. Scott

FRANCIS, EARL BROOKE, AFTERWARDS EARL OF WARWICK.—Earl of Warwick.—Seated at table, studying a map. Engraved by R. B. Parkes.

JOHN, THIRD EARL OF BUTE, AND HIS SECRETARY, MR. CHARLES JENKINSON, AFTERWARDS FIRST EARL OF LIVERPOOL.—Marquis of Bute, K.T.—Whole length; both standing.

Another portrait, with his SECRETARY.—Earl Wharncliffe.—Red coat.

Another portrait.—Earl Wharncliffe.—Standing at a window looking at a miniature.

CHARLES, FIRST EARL CAMDEN.—Duke of Grafton.—In robes; standing looking at a book. Engraved in line by J. Basire.

Another portrait.—Marquis Camden.—In Lord Chancellor's robes.

Another portrait.—Marquis Camden.—In brown robe and loose wig.

Another portrait.—Guildhall, London.—Whole length. Standing in robes, holding a copy of Magna Charta.

JOHN JEFFREYS, SECOND EARL CAMDEN, AFTERWARDS FIRST MARQUIS.—Marquis Camden.—Dark coat.

FREDERICK HOWARD, FIFTH EARL OF CARLISLE.—Earl of Carlisle.—At twenty-one; in robes of the Order of the Thistle; with a dog. Engraved by W. Ward and J. Scott.

Another portrait, with GEORGE AUGUSTUS SELWYN.—Earl of Carlisle.—Both seated at table, the Earl wears the ribbon of the Thistle; Selwyn has a dog. Engraved by R. B. Parkes.

EARL OF CHATHAM.—Destroyed in fire at Belvoir Castle.

CHARLES, SECOND EARL CORNWALLIS, AFTERWARDS FIRST MARQUIS—Earl of St. Germans.—In uniform. Engraved by C. Knight.

CHARLES WILLIAM HENRY, EARL OF DALKEITH, AFTERWARDS FOURTH DUKE OF BUCCLEUCH.—Duke of Buccleuch.—Boy in Van Dyck dress, leaning against a slab on which is an owl; spaniel sits snarling at bird.

Sketch for above Exhibited at Grosvenor Gallery, 1884, from collection of Lady Marion Alford.

JOHN, THIRD EARL OF DARNLEY.—Earl of Darnley.—In peer's robes.

WILLIAM, SECOND EARL OF DARTMOUTH.—Earl of Dartmouth.—Brown coat.

Another portrait.—Foundling Hospital.—In robes. Engraved by R. B. Parkes.

CHARLES, SIXTH EARL OF DROGHEDA.—Earl of Drogheda.—Half length. Engraved by R. B. Parkes.

JOHN, FOURTH EARL OF DUNMORE.—Earl of Dunmore.—Highland dress; half length.

ALEXANDER, TENTH EARL OF EGLINTON.—H.M. The King.—Head only, wearing a Highland bonnet.

JOHN, SECOND EARL OF EGMONT, AND HIS SECOND WIFE, CATHERINE.—Earl of Egmont.—Standing hand in hand; the Earl holds his hat, and the Countess wears a black hat and lace mantle.

EARL AND COUNTESS OF ELY.—M. Jules Porges, Paris.—Walking arm in arm in a garden, the Countess wearing a tall head-dress of feathers.

JAMES, FOURTEENTH EARL OF ERROLL.—Earl of Erroll.—Holding High Constable's staff. Engraved in mezzotint by T. Watson.

WILLIAM, FOURTH EARL FITZWILLIAM.—Marquis of Zetland.—Half length: powdered hair. Engraved in mezzotint by J. Grozer.

Another portrait.—Marquis of Zetland.—In youth.

GRANVILLE, SECOND EARL GOWER, K.G.—Earl of St. Germans.—In robes; the King's purse in his hand. Engraved in mezzotint by Edward Fisher.

FRANCIS, EARL OF GUILFORD.—Earl of Dartmouth.—Standing, in brown dress.

PHILIP, SECOND EARL OF HARDWICKE.—Earl of Hardwicke.—In Peer's robes.

CHARLES, THIRD EARL OF HARRINGTON.—Earl of Harrington.—A finished study for this portrait is in the possession of Earl Stanhope.

JAMES, TWENTIETH EARL OF KILDARE, AFTERWARDS FIRST DUKE OF LEINSTER.—Duke of Leinster.—Pointing through window; in Peer's robes. Engraved by J. McArdell.

JOHN, FIRST EARL LIGONIER, K.B.—C. S. Lloyd, Esq.—Cuirass and ribbon of the Bath.

Another portrait.—National Gallery.—On battlefield (supposed to represent Dettingen), on horseback; holding staff. Engraved in mezzotint by Edward Fisher, and by S. W. Reynolds, and J. Collyer. Replica in the possession of the Duchess of Sutherland.

ALBEMARLE, NINTH EARL OF LINDSEY.—As Colonel of the Guards.

JAMES, FIFTH EARL OF LOUDOUN.—Earl of Loudoun.—In uniform.

CHARLES, FIRST EARL OF LUCAN.—Earl Spencer, K.G.—Powdered hair; half length. Engraved in mezzotint by J. Jones.

RICHARD, SECOND EARL OF LUCAN.—Earl Spencer, K.G.—Bust.

WALTER, FIRST EARL OF LUDLOW.—Duke of Bedford.—White Hussar uniform.

GEORGE, EARL MACARTNEY.—Lord Leconfield.—Gold-trimmed green coat; oval. Engraved by S. W. Reynolds.

WILLIAM, FIRST EARL OF MANSFIELD.—Earl of Mansfield.—In Lord Chief Justice's robes. Engraved in stipple by F. Bartolozzi.

Another Portrait was burnt at Belvoir Castle.

WILLIAM, THIRD EARL OF MARCH, AFTERWARDS FOURTH DUKE OF QUEENSBURY.—Wallace Gallery.—The celebrated "Old Q."

JOHN, FIRST EARL OF MEXBOROUGH.—Earl of Mexborough.—In robes.

RICHARD, SECOND EARL OF MOUNT EDGCUMBE, AS A BOY.—Earl of Mount Edgcumbe.

ROBERT HENLEY, SECOND EARL OF NORTHINGTON, K.P.—National Gallery of Ireland.—In Peer's robes with collar of St. Patrick.

HUGH, EARL OF NORTHUMBERLAND, K.G., AFTERWARDS DUKE.—Duke of Northumberland.—Garter robes and powdered hair. Engraved in mezzotint by E. Fisher.

Another portrait.—Mansion House, Dublin.—In robes. Engraved by G H. Every.

HENRY, TENTH EARL OF PEMBROKE.—Earl of Pembroke, Wilton.—In military uniform; hand on sword hilt; background, a battle. Engraved by J. Dixon.

Another portrait.—Earl of Normanton.—Bust; in red uniform.

HENRY, TENTH EARL OF PEMBROKE, WITH ELIZABETH, COUNTESS OF PEMBROKE, WITH THEIR SON, GEORGE, LORD HERBERT. The Countess wears a turban; Lord Herbert holds a book; the Earl in military uniform. Engraved by J. Watson.

THE EARL OF PEMBROKE AND HIS SON.—Earl of Pembroke.—Seated at a table holding a pen; his little son playing with a dog.

JOHN, FIRST EARL OF PORTSMOUTH.—Earl of Portsmouth.—In a wig and velvet coat; seated.

JOHN, EIGHTH EARL OF ROTHES.—Exhibited at Grosvenor Gallery, 1884, from collection of the Countess of Rothes.—Three-quarter; in uniform, with breast-plate. Engraved by J. McArdell.

ANTHONY, FOURTH EARL OF SHAFTESBURY, F.R.S.—Earl of Shaftesbury.—In Lord-Lieutenant of Dorsetshire's uniform.

Another portrait.—Earl of Radnor.

RICHARD, SECOND EARL OF SHANNON.—Earl of Shannon.—Half length; grey coat, green waistcoat and breeches.

EARL OF STRAFFORD.—Duke of Argyll.—In Peer's robes.

HENRY, TWELFTH EARL OF SUFFOLK, AND FIFTH EARL OF BERKSHIRE.—Earl of Suffolk.—Seated in library, wearing Garter insignia.

Another portrait.—Earl of Suffolk.

HENRY, THIRD EARL OF SUSSEX.—Lord Donington.—In robes, with hand on table. Engraved by R. B. Parkes.

RICHARD, EARL TEMPLE.—Earl Temple.—Powdered hair; on table are sword, plume, and dispatch box; left hand pointing to a book. Engraved by S. W. Reynolds for Boydell, and W. Dickinson.

JAMES, SECOND EARL WALDEGRAVE, K.G.—Earl Waldegrave.—Bust, with Garter insignia. Engraved by J. McArdell and Thomson.

Another portrait.—Marquis of Hertford.

Another portrait.—Earl Waldegrave.—In Garter robes.

FRANCIS, SIXTH EARL OF WEMYSS.—Earl of Wemyss, K.T.—In Windsor costume.

JOHN, NINTH EARL OF WESTMORELAND.—Martin H. Colnaghi, Esq.—Blue costume with gold braid; background, view of Apethorpe.

THOMAS, EIGHTH EARL OF WESTMORELAND.—Martin H. Colnaghi, Esq.—In rose-coloured velvet costume with powdered wig; holding stick. Full length.

EDWARD, FIRST EARL OF WINTERTON.—Earl of Winterton.—Three-quarters.

PORTRAITS OF COUNTESSES.

ANNE, COUNTESS OF ALBEMARLE.—National Gallery.—Seated, wearing a blue and white gown with a hood over her hair.

Another portrait.—Earl of Albemarle.—Seated tatting; green brocaded dress, black mantilla and hood.

ELIZABETH, COUNTE S OF ANCRUM, AFTERWARDS MARCHIONESS OF LOTHIAN.—Capt. B. Kerr.—Seated facing spectator in light dress. Engraved by G. S. Shury and J. Spilsbury.

CHARLOTTE, COUNTESS OF AYLESFORD.—Earl of Aylesford.—In silk dress, with her arm on pedestal. Engraved by V. Green.

COUNTESS OF BELLAMOUNT.—Lord Tweedmouth.—Full length; standing in landscape.

ELIZABETH DRAX, COUNTESS OF BERKELEY, AFTERWARDS COUNTESS NUGENT.—Lemon-coloured silk dress, white satin cloak. Engraved by McArdell, Purcell and S. W. Reynolds.

Another Portrait.—Earl of Berkeley.—Hands resting on books. Engraved J. MacArdell and R. Purcell.

MARY, COUNTESS OF BUTE.—Marquis of Bute, K.T.—With a parasol.

MARGARET CAROLINE, COUNTESS OF CARLISLE.—Earl of Carlisle.—With a rose in her hand; standing. Engraved by J. Watson.

ANNE PELHAM, FIRST COUNTESS OF CHICHESTER.—C. J. Wertheimer, Esq.

COUNTESS CORNWALLIS.—Earl of St. Germans.—Seated, in white dress; by her side her son, Lord Brome, painted in some years after the mother. Engraved by J. Watson.

BARBARA, COUNTESS OF COVENTRY.—Sir Alexander Henderson, Bart.—Head turned over shoulder; hands resting on robes. Engraved by J. Watson, J. Dixon, and Spicer.

ELIZABETH, COUNTESS OF CRAVEN AND CHILD (AFTERWARDS LANDGRAVINE OF ANSPACH.—Seated embracing the child. Half length.

FRANCES, COUNTESS OF DARTMOUTH.—Col. C. Birch Reynardson.—In Peeress' robes.

MARY, COUNTESS DE LA WARR.—A. Buckley, Esq.—Seated, in pink dress.

COUNTESS OF DONEGAL.—National Gallery of Ireland.

CHARLOTTE, COUNTESS OF DYSART.—Earl of Dysart.—Whole length. Engr. R. B. Parkes.

COUNTESS OF EGREMONT.—Exhibited at Grosvenor Gallery, 1884, from collection of S. Butler, Esq —Half length, profile to left.

THE COUNTESS OF ERROLL.—Earl of Erroll.—In peeress' robes, holding her coronet.

FRANCES, COUNTESS OF ESSEX.—Earl of Essex.—In peeress' robes. Head resting on left hand. Engraved by J, McArdell and R. Purcell.

DOROTHY, COUNTESS OF FIFE.—Duke of Fife, K.T.—Leaning on tree; blue-grey dress; background, landscape.

CHARLOTTE, COUNTESS OF FITZWILLIAM.—Earl Fitzwilliam.—In cloak and muff.

ANNE, COUNTESS OF GALLOWAY.—Miss Dashwood.—As a very coquettish shepherdess holding a crook. Engr. J. Scott.

COUNTESS HARCOURT.—Exhibited at Royal Academy, 1893, from collection of Colonel F. A. Fane.—Seated; white and yellow dress.

JANE, COUNTESS OF HARRINGTON, WITH HER CHILDREN, LORD PETERSHAM AND THE HON. LINCOLN STANHOPE.—Countess of Harrington.—She is seated with Lord Petersham by her side; the other child peeping behind her. Engr. F. Bartolozzi.

MARIA THERESA, COUNTESS OF ILCHESTER, WIFE OF SECOND EARL, WITH HER DAUGHTERS, LADY MARY COLE AND LADY ELIZABETH FEILDING, AS CHILDREN.—Marquess of Lansdowne, K.G.—The children are on either side of the Countess. Engraved by G. H. Every.

FRANCES, COUNTESS OF LINCOLN, NÉE SEYMOUR CONWAY.—Wallace Gallery.—Black dress; half length.

EMMA, FIRST COUNTESS OF MOUNT EDGCUMBE.—Earl of Mount Edgcumbe

ANNE, COUNTESS OF NORTHAMPTON.—Lord Chesham.—Arm on table. Engr. R. B. Parkes.

ELIZABETH, COUNTESS OF NORTHUMBERLAND, AFTERWARDS DUCHESS.—Duke of Northumberland.—In robes, with coronet. Engrs. R. Houston and E. Fisher.

ELIZABETH, COUNTESS OF PEMBROKE, WIFE OF TENTH EARL.—Earl of Courtown.—In white dress. Engr. A. N. Sanders.

Another portrait.—WITH HER SON.—Earl of Pembroke.—The Countess is seated, with her little son nestling by her side. Engraved by J. Dixon and S. W. Reynolds.

GRACE, COUNTESS OF PORTSMOUTH.—Lord Grantley.—Seated, with head in hand.

ANN, COUNTESS OF RADNOR.—Earl of Radnor.—In black hat, white muslin dress and sash.

FRANCES, COUNTESS OF ROMNEY.—Earl of Carnarvon.—In white dress; background, a landscape.

MARY, COUNTESS OF ROTHES.—C. L. Massingberd, Esq.—Crimson fur-trimmed dress.

MARY AMELIA, COUNTESS OF SALISBURY.—Marquis of Salisbury, K.G.—Full length; walking with dog, which holds a part of her dress in its mouth. Engraved in mezzotint by V. Green.

BARBARA, COUNTESS OF SCARBOROUGH.—A. W. Savile, Esq.—In low dress, leaning on pedestal; jewelled belt.

MARY, COUNTESS OF SHAFTESBURY.—Earl of Radnor.—In robes.

Another portrait.—Earl of Shaftesbury.—In robes.

MARGARET GEORGIANA, COUNTESS SPENCER, AND GEORGIANA SPENCER, HER DAUGHTER, AFTERWARDS DUCHESS OF DEVONSHIRE.—Earl Spencer, K.G.—The Countess embracing the child, who stands on a table. Engrs. T. Watson, C. Corbutt, S. Paul, George Keating, and J. Watson.

Another portrait.—WITH HER CHILD, LADY HENRIETTA SPENCER, AFTERWARDS LADY DUNCANNON.—H. Rider Haggard, Esq.

LAVINIA, COUNTESS SPENCER.—Earl Spencer, K.G.—In a frilled hood. Engraved by C. H. Hodges and S. Cousins.

Another portrait.—Earl Spencer, K.G.—In wide straw hat, with blue ribbon. Engraved by F. Bartolozzi.

Another portrait—WITH HER SON, VISCOUNT ALTHORP.—Earl Spencer, K.G.—Countess seated with dog at her feet; boy standing by his mother. Engrs. F. Bartolozzi and S. Cousins.

COUNTESS STANHOPE.—C. J. Wertheimer, Esq.—Full length. From the collection of the Earl of Mexborough. Engr. Jas. Watson.

COUNTESS OF STRAFFORD.—Duke of Argyll.—In peeress' robes.

Another portrait.—Duke of Argyll.—In white, blue and red dress, with single pearl in front.

COUNTESS TALBOT.—Alfred Beit, Esq.—Engr. V. Green.

MARY, COUNTESS OF THANET.—Lord Hothfield.—Leaning on pedestal; in the background, landscape.

FRANCES, COUNTESS OF TYRCONNEL.—Duke of Rutland.—Seated, with one hand to face, the other in her lap; feathers in hair.

MARIA, COUNTESS WALDEGRAVE, AFTERWARDS DUCHESS OF GLOUCESTER.—Earl Waldegrave.—Wearing a gauze turban. Engraved by McArdell and R. Houston.
Another portrait.—H M. The King.—In robes; in the act of drawing a curtain aside.
Another portrait, with LADY ELIZABETH LOUISA, HER DAUGHTER.—At Chantilly.—Seated, drawing an ermine cloak round child. Engrs. R. Houston, J. Watson, C. Corbutt, J. Wilson and F. Zobel.
Another portrait when COUNTESS DOWAGER.—Duke of Cambridge.—Seated, in black dress, with veil over head. Engr. J. Finlayson.
ANNE, COUNTESS OF WINTERTON.—Earl of Winterton.—Three-quarters.

PORTRAITS OF VISCOUNTS.

GEORGE JOHN, VISCOUNT ALTHORP, AFTERWARDS SECOND EARL SPENCER.—Earl Spencer, K.G.—In black Van Dyck dress, holding a book. Engraved by C. Townley and J. H. Robinson.
JOHN CHARLES, VISCOUNT ALTHORP.—Earl Spencer, K.G.—At the age of four years, in white suit and black hat. Engraved by G. Kellaway and L. Fry.
HENRY PLEYDELL DAWNAY, F.R.S., THIRD VISCOUNT DOWNE.—Viscount Downe.—In white dress and light cloak.
JOHN DAWNAY, FOURTH VISCOUNT DOWNE.—Viscount Downe.
FREDERICK PONSONBY, VISCOUNT DUNCANNON.—Earl Spencer, K.G.—Powdered hair. Engraved by J. Grozer.
JAMES, VISCOUNT GRIMSTON, WITH HIS BROTHER, HON. WILLIAM GRIMSTON, AND SISTERS, HON. MRS. ESCOURT AND HON. MRS. HALE.—Earl of Verulam.—Three-quarter figures, in landscape.
GEORGE, VISCOUNT LEWISHAM, AFTERWARDS THIRD EARL OF DARTMOUTH.—Earl of Dartmouth.—In blue Van Dyck dress; hair over forehead; oval. Engraved by J. Spilsbury.
JAMES, FIRST VISCOUNT LIFFORD.—Hon. E. Hewitt.—Seated, in the robes of an Irish Lord Chancellor. Engraved by R. Dunkarton.
GEORGE, VISCOUNT MALDEN, AND HIS SISTER, LADY ELIZABETH CAPELL.—Earl of Essex.—As boy and girl. Engraved by C. Turner
CHARLES WILLIAM, VISCOUNT MILTON, AFTERWARDS FIFTH EARL FITZWILLIAM.—Earl Fitzwilliam.
LUKE, VISCOUNT MOUNTJOY.—Earl of Donoughmore.
JOHN, VISCOUNT MOUNTSTUART, BARON CARDIFF.—Earl of Wharncliffe.—Oval; in peer's robes. Engraved by J. R. Smith.
WILLIAM, VISCOUNT PULTENEY.—In military uniform; seated; landscape background. Engraved by S. W. Reynolds.

PORTRAITS OF VISCOUNTESSES.

LAVINIA, VISCOUNTESS ALTHORP.—Earl Spencer.—Straw hat; white kerchief round neck. Engraved by Bartolozzi and Cousins.
VISCOUNTESS BAYHAM, AFTERWARDS MARCHIONESS CAMDEN.—Marquis Camden.
ISABELLA ANNE INGRAM SHEPHERD, VISCOUNTESS BEAUCHAMP.—Hon. Mrs. Meynell Ingram.—Standing at the foot of a flight of steps; wearing high head-dress of feathers. Engraved by J. Scott and Wm. Nutter.
Another portrait.—Marquis of Lansdowne.—Black silk cloak; sky as background.
VISCOUNTESS BULKELEY.—Sir R. Bulkeley, Bart.—Walking, holding wreath.
VISCOUNTESS CROSBIE.—Sir Charles Tennant.—Standing, in white dress with gold scarf. Engraved by W. Dickinson.
VISCOUNTESS DOWNE, WIFE OF THE FOURTH VISCOUNT.—Viscount Downe.
VISCOUNTESS DUNCANNON.—Earl Spencer, K.G.—With a bunch of flowers Engraved by J. Grozer.
REBECCA, SECOND WIFE OF WILLIAM, VISCOUNT FOLKESTONE.—Earl of Radnor.—Two portraits.
ELIZABETH, VISCOUNTESS MELBOURNE.—Engraved by J. Finlayson.
Another portrait, WITH HER SON, PENISTON LAMB. Engraved by V. Green.
VISCOUNTESS ST. ASAPH AND CHILD.—Earl of Ashburnham.—Seated on floor, holding nude child on stool.

SIR JOSHUA REYNOLDS.

ANNE, VISCOUNTESS TOWNSHEND.—Marquis Townshend.—Arm resting on ermine cloak thrown over a pedestal; in a landscape. Engraved by Valentine Green.
Another portrait.—R. Townley Parker, Esq.

PORTRAITS OF LORDS.

JOHN, LORD ASHBURTON.—Lady Ashburton.—In wig and gown, holding a paper. Engraved by F. Bartolozzi.
Another portrait.—National Portrait Gallery.
Another portrait, WITH HIS SISTER, MISS DUNNING.—Exhibited at Royal Academy, 1878, from collection of Lady Cranstoun.—Both seated at table; Lord Ashburton in wig and gown of Chancellor of the Duchy of Lancaster.
Another portrait, WITH COLONEL BARRÉ AND LORD SHELBURNE.—Earl of Northbrook.—Lord Ashburton and Lord Shelburne in the robes of the Garter Engraved by W. Ward.
FRANCIS, LORD BEAUCHAMP, AFTERWARDS SECOND MARQUIS OF HERTFORD.—As a youth; sword in hand. Engraved G. S. Shury.
JOHN, FIRST LORD BORINGDON, WHEN MR. PARKER.—Earl of Morley.—In hunting costume, leaning over a gate. Engraved by S. W. Reynolds.
Another portrait.—Earl of Morley.—Half length.
JOHN, LORD BURGHERSH, AFTERWARDS ELEVENTH EARL OF WESTMORELAND.—Earl of Jersey.—As a boy. Engraved by F. Bartolozzi.
DAVID, LORD CARDROSS, AFTERWARDS SIXTH EARL OF BUCHAN.—In Van Dyck dress. Engraved by J. Finlayson.
JOHN, FIRST LORD CARYSFORT.—Earl of Carysfort.—White satin doublet and hose.
JOHN JOSHUA, SECOND LORD CARYSFORT, AFTERWARDS FIRST EARL.—Earl of Carysfort.—Crimson velvet coat, lace ruffles; paper in hand.
CHARLES, NINTH LORD CATHCART, K.T.—Earl Cathcart. In uniform, with breastplate; a black patch under right eye. Engrs. J. McArdell and R. Houston.
LORD JOHN CAVENDISH.—Duke of Devonshire, K.G.—In embroidered waistcoat. Engraved by J. Grozer.
LORD RICHARD CAVENDISH.—Duke of Devonshire, K.G.—Hand on rock; stormy sea in background. Engraved by J. R. Smith.
LORD AND LADY CLIVE, CHILD, AND HINDOO NURSE. Earl of Ellesmere.
FRANCIS, SECOND LORD CONWAY.—Marquis of Hertford.
LORD DE CLIFFORD.—Earl of Mayo.—Kit Cat.
RICHARD, LORD DONOUGHMORE, AFTERWARDS FIRST EARL.—C. J. Wertheimer, Esq.—In scarlet uniform, leaning on gun.
RICHARD, FIRST LORD EDGCUMBE.—Earl of Mount-Edgcumbe.—Hand on head of wolfhound. Engraved by S. W. Reynolds.
RICHARD, SECOND LORD EDGCUMBE.—Earl of Mount-Edgcumbe.—In robes, holding Comptroller of the Household's staff. Engraved by S. W. Reynolds.
Another portrait, Earl of Mount-Edgcumbe (earlier).
GEORGE, LORD FERRARS, AFTERWARDS EARL OF LEICESTER AND MARQUESS TOWNSHEND.—Marquess Townshend.—In uniform; shako on pedestal; a fort in background. Engraved by C. Bestland.
THOMAS PHILIP, THIRD LORD GRANTHAM, AFTERWARDS EARL DE GREY, WITH HIS BROTHERS, FREDERICK, JOHN AND PHILIP.—Earl Cowper, K.G.—All as boys, with dog, in a landscape. Engraved by T. Cheesman.
EDWIN, FIRST LORD HAREWOOD.—Earl of Harewood.
GEORGE AUGUSTUS, LORD HEATHFIELD.—National Gallery.—Holding a key, with view of Gibraltar in the background. Engraved by R. Earlom and G. Doo, R.A.
SAMUEL, LORD HOOD.—Corporation Art Gallery, Manchester.—In naval uniform, standing on rock, holding a paper; in the background, a sea-fight. Engr. J. Jones.
ALEXANDER, FIRST LORD LOUGHBOROUGH, AFTERWARDS FIRST EARL OF ROSSLYN.—Leopold Hirsch, Esq.—Seated, in robes of Lord Chief Justice; Engraved by J. Grozer.
LORD ROBERT MANNERS.—Duke of Rutland.
LORDS CHARLES, ROBERT AND WILLIAM MANNERS, WITH A SPANIEL.—Burnt at Belvoir Castle fire in 1816.
FRANCIS, SECOND LORD MIDDLETON.—Lord Middleton.—In Peer's robes.

FRANCIS, THIRD LORD MIDDLETON.—Lord Middleton.—Scarlet hunttng coat and green and gold waistcoat.
GEORGE, LORD MORPETH.—Earl of Carlisle.—Oval; as a boy with long hair and large collar. Engraved by T. Trotter.
FREDERICK, LORD MORPETH, AFTERWARDS FIFTH EARL OF CARLISLE.—Earl of Carlisle.—As a boy, with a large dog. Engraved by J. Spilsbury.
FRANCIS, LORD RAWDON, AFTERWARDS MARQUESS OF HASTINGS.—H.M. the King.—In uniform, with sword in hand; tent and battle in distance. Engraved by J. Jones
ROBERT, SECOND LORD ROMNEY.—Society of Arts.—In Peer's robes. Engr. J. Finlayson and J. K. Sherwin.
JOHN, FIRST LORD SHEFFIELD, AFTERWARDS EARL OF SHEFFIELD.—Earl of Sheffield.—Kit-Cat, in Peer's robes. Engraved by J. Jones.
EDWARD, LORD THURLOW, LORD CHANCELLOR, 1778-1792.—Marquis of Bath.—In robes of office; mace on table; seated. Engr. F. Bartolozzi.
LORD JOHN TOWNSHEND.—Marquess Townshend, Ravenham Hall.—Blue coat, with gilt buttons. Engr. J. Jones.
GEORGE, SECOND LORD VERNON.—Lord Vernon.—Landscape seen through window. Engr. C. Clint.

PORTRAITS OF BARONETS, KNIGHTS AND OTHERS OF RANK.

SIR THOMAS ACLAND.—Earl of Morley.—In riding dress, with whip and dog; landscape. Engr. S. W. Reynolds.
SIR THOMAS ACLAND, SEVENTH BART.—Sir C. T. D. Acland, Bart.—In hunting costume; seated, with dog and whip.
SIR JEFFERY AMHERST, K.C.B., AFTERWARDS FIRST LORD AMHERST.—Earl Amherst—In armour; in background, boats descending the St. Lawrence Engraved by J. Watson.
SIR JOHN ANSTRUTHER.—Sir W. R. Carmichael Anstruther.—Three-quarter length.
SIR JOSEPH BANKS, BART.—Engr. W. Dickinson.
SIR GEORGE BEAUMONT.—Sir George Beaumont.—Half length; black coat, white cravat, powdered hair.
SIR WALTER CALVERLEY BLACKETT, BART.—Sir G. O. Trevelyan, Bart.—Brown dress, with dog.
Another portrait.—Sir Walter Trevelyan, Bart.—Three-cornered hat.
SIR FRANCIS BLAKE-DELAVAL, K.B.—Marquis of Waterford.—In uniform, holding musket; battle in distance.
SIR BROOK BOOTHBY, SEVENTH BARONET.—Sir B. Boothby, Bart.—With wart on nose; frilled shirt and lapelled coat. Engr. J. R. Smith.
SIR KILDARE DIXON BORROWES, BART., M.P.—Sir Kildare Borrowes, Bart.
CHILDREN OF THE ABOVE.—Sir Kildare Borrowes, Bart.
HON. WILLIAM HENRY BOUVERIE.—Earl of Radnor.
MASTER JACOB BOUVERIE.—Earl of Radnor.
SIR T. C. BUNBURY, BART.—Sir Henry Bunbury, Bart.—Bust; fur-trimmed crimson coat. Engr. J. Watson.
HON. CHARLES S. CADOGAN, AFTERWARDS FIRST EARL.—Earl Cadogan.—Oval; coat; turned to the right.
HON. CHAS. H. S. CADOGAN.—Earl Cadogan.—Oval; half length, dark background.
SIR ROBERT CHAMBERS.—G. Wilton Chambers, Esq.—In academic robes; holding scroll.
SIR WILLIAM CHAMBERS, R.A.—Burlington House.—Seated at table on which are papers. Engr. V. Green.
SIR ARTHUR CHICHESTER.—Earl of Morley.—Engr. S. W. Reynolds.
HON. GEORGE SEYMOUR CONWAY.—Marquis of Hertford.—Half length; Van Dyck dress, green cloak.
RT. HON. SIR JOHN CUST, BART.—Earl Brownlow.—In the Speaker's robes, with mace. Engr. J. Watson.
SIR CHARLES DAVERS, BART.—Earl of Derby.

SIR JOSHUA REYNOLDS.

SIR JOHN, AFTERWARDS BARON HUSSEY DELAVAL.—Earl of Wemyss.—Oval; bust; in a blue coat with gold lace.

SIR JOHN DELAVANT.—Earl of Wemyss.

HON. THOMAS ERSKINE, AFTERWARDS LORD CHANCELLOR.—H.M. The King.—Arm on table; hands together. Engr. J. Jones.

HON. HENRY FANE AND HIS GUARDIANS, INIGO JONES AND CHARLES BLAIR.—Metropolitan Museum of Art, New York.

HON. THOMAS FITZMAURICE, BROTHER OF THE FIRST MARQUIS OF LANSDOWNE.—Marquess of Lansdowne, K.G.—Dressed in cream satin coat.

SIR ROBERT FLETCHER.—Earl Fitzwilliam. Engr. W. Dickinson.

SIR SAMPSON GIDEON, BART., AFTERWARDS LORD EARDLEY.—Viscount Gage.—In Gentleman Commoner's Gown, with cap on table.

HON. GEORGE GREVILLE, AFTERWARDS SECOND EARL OF WARWICK.—Earl of Warwick—Boy in blue coat, buff waistcoat, holding book.

SIR WILLIAM HAMILTON, K.B.—National Portrait Gallery.—In velvet dress, knee breeches, and Order of the Bath; with book in hand, and view of Vesuvius in distance. Engr. H. Hudson.

Another portrait.—Sir W. R. Anson, Bart., M.P.—Holding leaves of book on table before him; red coat.

SIR JAMES HARRIS, K.B.—AFTERWARDS FIRST LORD MALMESBURY.—Earl of Malmesbury.—Seated, with Bath insignia, holding letter. Engr. C. Watson.

SIR THOMAS HARRISON, CHAMBERLAIN OF LONDON.—Archdeacon Harrison.—In official dress and wig; knee breeches. Engr. E. Fisher.

HON. JOHN HELY-HUTCHISON, AFTERWARDS SECOND EARL OF DONOUGHMORE.—C. J. Wertheimer, Esq.—In scarlet academic robes; near table covered with green cloth. Engr. J. Watson.

SIR JOHN HONYWOOD, BART.—Sir C. Honywood, Bart.—Left hand in waistcoat pocket; with dog; background, foliage.

SIR ABRAHAM HUME, BART., F.R.S.—Earl Brownlow.—Oval; in white waistcoat and crimson coat, open; powdered hair. Engr. J. Jones and C. H. Hodges.

Another portrait.—National Gallery.—Replica of above.

SIR WILLIAM JAMES.—Sir Richard Levinge, Bart.—Engr. J. R. Smith.

SIR WILLIAM JONES.—Earl Spencer, K.G.—Leaning on right arm; fur-trimmed coat. Engr. J. Hall and J. Heath.

THE HON. PENISTON, WILLIAM AND FREDERICK LAMB, CHILDREN OF FIRST VISCOUNT MELBOURNE.—Earl Cowper.—Peniston and William seated, Frederick standing with foot on stone. Engr. Bartolozzi.

HON. EDWARD LASCELLES, AFTERWARDS VISCOUNT.—Earl of Harewood.—In Spanish dress.

SIR JOHN LEE, SOLICITOR GENERAL, 1786.—Hon. W. F. B. Massey-Mainwaring.—Seated in wig and gown, with long lace band; curtain and books in the background.

HON. WILLIAM LEGGE.—Earl of Dartmouth.—Oval; as a boy; in Van Dyck dress; left sleeve and front of dress slashed. Engr. J. Spilsbury.

SIR DAVID LINDSAY.—Scottish National Gallery.—Red coat, with gold lace; hair tied behind with a ribbon.

SIR THOMAS MILLINGTON, F.R.S., PRESIDENT OF THE ROYAL COLLEGE OF PHYSICIANS.—In wig, gown and bands.—Engr. J. Woolnoth.

SIR JOHN MOLESWORTH, BART.—Exhibited at Royal Academy, 1873, from collection of Lady Molesworth.—In uniform of Cornwall Militia.

Another Portrait.—Exhibited at Royal Academy, 1873, from collection of Lady Molesworth.—In his wedding garment.

HON. THOMAS PELHAM, AFTERWARDS FIRST EARL OF CHICHESTER.—Earl of Chichester.—Bust.

MASTER THOMAS PELHAM, AFTERWARDS SECOND EARL OF CHICHESTER.—Leopold Hirsch, Esq.—As a child, with a dog.

Another portrait.—Earl of Chichester.—Bust; as a child.

CHIEF JUSTICE PRATT.—Marquis Camden.—Scarlet and ermine robes.

SIR JOHN PRINGLE, BART., F.R.S.—The Royal Soclety.—Bust, black gown and claret-coloured coat.

HON. J. J. PROBY, AFTERWARDS FIRST EARL OF CARYSFORT, AND HIS SISTER, THE HON. ELIZABETH PROBY.—Earl of Carysfort.—As children; the boy wears a large black hat and holds a book, and the girl carries flowers. Engr. C. A. Tomkins.

SIR JOHN ST. AUBYN, BART.—Exhibited at Royal Academy, 1876, from collection of G. L. Bassett, Esq.

HON. L E. ROBERT STANHOPE.—Earl of Harrington —When a child, in a white frock and black sash, pointing to a drawing which he holds. Engr. T. Park.

SIR JOHN THOROLD, EIGHTH BARONET.—Exhibited at Royal Academy, 1875, from collection of Rev. Canon Thorold.—Half length.

RT. HON. CHARLES TOWNSHEND, CHANCELLOR OF THE EXCHEQUER, 1766.—Marquis Townshend, at Raynham Hall.—In Chancellor's robes. Partly engraved by R. H. Cromek.

HON. JOHN TUFTON.—Lord Hothfield.

SIR JOHN EARDLEY WILMOT.—In a tight grey coat and black velvet waistcoat. Engr. Bartolozzi.

RT. HON. WILLIAM WINDHAM.—National Portrait Gallery.—Engr. J. Jones.

SIR RICHARD WORSLEY, BART.—Earl of Yarborough.—In uniform of South Hampshire Militia.

PORTRAITS OF LADIES OF RANK NOT INCLUDED IN THE FOREGOING LISTS.

LADY HARRIET ACLAND.—Sir T. Dyke-Acland, Bart.—White dress and gold scarf.

LADY CORNEWALL, WIFE OF SIR GEORGE AMYARD, WHO ASSUMED THE NAME OF CORNEWALL.—Rev. Sir George Cornewall.—Three-quarter length; seated; black mantle and white dress, large hat.

HON. MRS. ANSON.—Earl of Lichfield.—Three-quarter length; seated in landscape.

MARIA, LADY ANSTRUTHER.—Manchester Gallery.—Light gown; velvet ribbon round neck.

JANET, WIFE OF SIR JOHN ANSTRUTHER.—Sir W. R. Carmichael Anstruther.—Three-quarter length.

LADY BAMPFYLDE.—Baron Alfred de Rothschild.—Arm on pedestal, near which grow lilies; with a string of pearls hanging over right shoulder and looped in front of dress. Engraved by T. Watson.

HON. MRS. BARRINGTON.—Viscount Barrington.—Leaning on left hand, in low-cut dress. Engr. R. Houston and S. W. Reynolds.

LADY ISABELLA ANNE BEAUCHAMP.—Curls on each shoulder. Engraved by W. Mutter and S. W. Reynolds.

LADY DIANA BEAUCLERC.—Col. Aldridge.—Seated holding book; background, a curtain.

LADY MARGARET BEAUMONT.—Engr. J. R. Smith.

HON. MRS. PETER BECKFORD.—Duke of Hamilton.—Offering sacrifice before a tripod with burning incense.

LADY ANNE BINGHAM.—Earl Spencer.—Seated; large straw hat.

ANNABELLA, LADY BLAKE, WIFE OF SIR PATRICK BLAKE.—Sir H. Bunbury, Bart.—As Juno receiving the cestus from Venus, who is resting on a cloud; with a peacock in foreground. Engraved by J. Dixon and Wm. Say.

THERESA, LADY BORINGDON, AND HER SON, AFTERWARDS FIRST EARL OF MORLEY.—Earl of Morley.—In white, seated, her son standing. Engraved by S. W. Reynolds.

HON. MRS. BORROWES AND MRS., AFTERWARDS LADY, CREWE.—Earl of Crewe.—Under a tree in a garden. Engr. G. Marchi.

HON. MRS. EDWARD BOUVERIE AND ELDEST CHILD.—Earl of Radnor.

HON. HARRIET BOUVERIE.—Earl of Radnor.

LADY BROUGHTON.—Exhibited at Royal Academy, 1886, from collection of Lord Berwick.—Standing by a pedestal, on which is the bust of a child. Engraved by T. Watson and J. Wilson.

LADY BULLER.—W. Hudson, Esq., Danesfield.—Half length.

LADY SARAH BUNBURY.—Marquis of Lansdowne.—Half length; black cloak; white lace round head. (Uncertain identity.)

LADY SARAH BUNBURY SACRIFICING TO THE GRACES. Engraved by Fisher.

LADY ANNE BUTLER, AFTERWARDS COUNTESS OF ORMONDE, AND CHILD.—Exhibited at Royal Academy, 1891, from collection of Wm. Agnew, Esq.—Kneeling on one knee, holding child seated on pedestal.

HON. MRS. CADOGAN.—Earl Cadogan.—White and fur-lined dress. Engr. J. Dean.

SIR JOSHUA REYNOLDS.

LADY CAREW.—Metropolitan Museum of Art.—New York.

LADY ALMERIA CARPENTER.—Half length. White cloak, lace cap; oval. Engraved by J. Watson.

LADY CARYSFORT, WIFE OF SECOND LORD.—Earl of Carysfort.—Seated on a sofa in a light dress.

LADY CATHCART AND HER DAUGHTER.—Earl Carthcart.—Child on her lap and a greyhound by her side. Engraved by J. McArdell and R. Houston.

LADY GEORGE CAVENDISH (LADY E. COMPTON).—Lord Chesham.—Engr. V. Green.

LADY CHAMBERS, WIFE OF SIR WM. CHAMBERS.—Exhibited at Royal Academy, 1879, from the collection of Montagu Chambers, Esq.—Dark violet dress and straw hat.

LADY CLERMONT.—Exhibited at Royal Academy, 1871, from collection of Baron Meyer de Rothschild.

LADY COCKBURN AND HER CHILDREN.—Alfred Beit, Esq.—Seated; one child on arm. another looking over her shoulder, another on her lap. Signed on edge of dress, Engraved by C. Wilkin.

LADY MARY COKE.—Duke of Fife, K.T.

LADY ELIZABETH COMPTON.—Lord Chesham.—Full length; standing; white dress.

LADY ELIZABETH SEYMOUR CONWAY.—Wallace Gallery.—White dress and kerchief.

Another portrait.—Miss Alice Duff Gordon.—Sitting, right arm resting on table; pink dress.

LADY CUNLIFFE.—Sir C. Cunliffe Smith.

GERTRUDE, BARONESS DACRE.—Leopold Hirsch, Esq.

HON. MRS. SEYMOUR DAMER.—Earl of Portarlington.—Locket on ribbon round neck; hair over each shoulder.

Another portrait.—Exhibited at National Portrait Exhibition, 1867, from collection of J. H. Anderdon, Esq.—Head, with plaits of hair falling down her neck.

LADY DASHWOOD, AND HER SON.—Lately in the possession of Sir Henry Dashwood.—Engr. C. H. Hodges.

SOPHIA, LADY DE CLIFFORD.—Exhibited at Grosvenor Gallery, 1884, from collection of Earl of Albemarle.—Black dress, with large muff.

Another portrait.—Exhibited at Royal Academy, 1875, from collection of Lord De Clifford.

Another portrait.—Exhibited at Royal Academy, 1875, from collection of Lord De Clifford.

LADY ANNABEL AND LADY MARY DE GREY, AFTERWARDS COUNTESS DE GREY AND LADY GRANTHAM.—Exhibited at Royal Academy, 1875, from collection of Dowager Countess Cowper.

LADY BETTY DELMÉ AND CHILDREN.—H. Delmé, Esq.—Engraved by V. Green.

LADY ELLIOT, AFTERWARDS COUNTESS OF MINTO.—Earl of Minto.—Head with powdered hair. Engraved by J. Scott.

LADY FRANCES FINCH, AFTERWARDS COUNTESS OF DARTMOUTH.—Earl of Aylesford.—Seated, in a white dress, by a tree.

LADY GERTRUDE FITZPATRICK AS COLLINA.—Engraved by J. Dean.

Another portrait.—Exhibited at Royal Academy, 1875, from collection of Lord Castletown of Upper Ossory.

LADY ANNE FITZPATRICK AS SYLVIA.—Lord Lyveden.—Engraved by J. Jones.

LADY ELIZABETH FOSTER, AFTERWARDS DUCHESS OF DEVONSHIRE.—Duke of Devonshire.—White dress, blue sash, pink bow at neck.

LADY CAROLINE FOX.—Earl of Ilchester.—White and green dress; roses in bosom.

LADY JANE HALLIDAY.—Walking with left arm extended, and right holding dress. Engraved by V. Green.

LADY ELIZABETH HAMILTON, AFTERWARDS COUNTESS OF DERBY.—Earl of Normanton.—As a child. Engraved by W. Dickinson.

HARRIET MARY, LADY HARRIS, AFTERWARDS COUNTESS OF MALMESBURY.—Hair curled and powdered; river in background. Engraved by J. Scott.

LADY SELINA HASTINGS.—Lord Donington.—Hair, ornamented with pearls, falling over shoulder; rose at breast. Engraved by R. Houston.

LADY ELIZABETH HERBERT, AFTERWARDS COUNTESS OF CARNARVON, WITH HER SON.—Earl of Carnarvon.—Seated on ground with child by her. Engraved by John Dean.

LADY HENRIETTA ANTONIA HERBERT, AFTERWARDS COUNTESS OF POWIS.—Earl of Powis.—In light dress, pulling on glove; landscape in background, with trees and water. Engraved by V. Green.

LADY CAROLINE ISABELLA HOWARD, AFTERWARDS LADY CAWDOR.—Earl of Carlisle.—As a child; seated, plucking a rose from a vase of flowers. Engr. V. Green.

LADY AMELIA HUME.—Earl Brownlow.—Seated; a spaniel in her lap. Engraved by E Edwards.

HON. FRANCES INGRAM-SHEPHERD, AFTERWARDS LADY WILLIAM GORDON.—Marquis of Hertford.—Oval; in Pompadour head-dress and black domino cloak. Engr. J. R. Smith.

LADY CHARLOTTE JOHNSTONE —Earl of Normanton.—Hair over right shoulder; ermine-trimmed dress and sash round waist. Engr. J. Watson and C. Corbutt

LADY CAROLINE KEPPEL, AFTERWARDS LADY ADAIR.—Duke of Bedford.—Black velvet round throat; background grey.

LADY ELIZABETH KEPPEL, AFTERWARDS MARCHIONESS OF TAVISTOCK.—Exhibited at Royal Academy, 1892, from the collection of E Raphael, Esq —Seated in white dress, wearing pearl earrings. Engraved by E. Fisher

LADY LADE.—Exhibited at Royal Academy, 1884, from collection of Baron Ferdinand de Rothschild.—Standing; white dress, large white and blue hat with white and red feathers; drawing on glove.

LADY ELIZABETH LEE —Holding some flowers; draped in an ermine cloak. Engraved by J. Watson and E. Fisher.

LADY SARAH LENNOX, LADY SUSAN STRANGWAYS AND RIGHT HON. C. J. FOX.—Earl of Ilchester.—Engraved by J. Watson.

LADY MARY LESLIE, YOUNGEST DAUGHTER OF EARL OF ROTHES.—Earl of Rothes.—Engraved by J. Spilsbury.

LADY JEAN LINDSAY, AFTERWARDS COUNTESS OF EGLINTON.—Earl of Eglinton.—Playing a harp in a landscape.

LADY LOUISA MANNERS, AFTERWARDS COUNTESS OF DYSART.—Wearing a Persian sash, which she holds in her hand. Engraved by V. Green, C. Knight, and S. W. Reynolds.

LADY FRANCES MARSHAM, AFTERWARDS LADY ROMNEY.—Lord Burton.—Full length; standing in landscape.

HON. MRS. MASTERS, AS HEBE.—John Masters, Esq.

LADY MENDIP.—Exhibited at Royal Academy, 1876, from the collection of W. Hans Sloane Stanley, Esq.

LADY ISABELLA MOLYNEUX.—Lord Leconfield.—Veil over shoulder. Engraved by J. Watson.

HON. MARY MONCKTON.—Edward D. Stern, Esq.—Seated on a stone bench, with arm on pedestal, on which is a vase; dog at her feet. Engr. John Jacobé.

LADY ELIZABETH MONTAGU, AFTERWARDS DUCHESS OF BUCCLEUCH.—Duke of Buccleuch, K.G.—Ribbon round neck; pearl ornament. Engraved by J. McArdell.

LADY ELIZABETH AND LADY HENRIETTA MONTAGU.—Duke of Buccleuch, K.G.—Lady Elizabeth seated, with her head on her sister's shoulder; the latter is kneeling. Engraved by H. Meyer.

LADY CAROLINE MONTAGU.—Duke of Buccleuch, K.G.—As a little girl, in a wintry landscape, with a dog. The picture known as "Winter." Engraved by J. R. Smith.

LADY MARY NOEL.—Lady Cook.

HON. MRS. PARKER, WIFE OF JOHN, AFTERWARDS LORD BORINGDON.—Earl of Morley.—Right arm on pedestal, on which is a vase; background, woody. Engr. T Watson.

LADY CATHERINE PELHAM-CLINTON.—Earl of Radnor.—As a little girl in a cotton frock, feeding poultry. Engraved by J. R. Smith.

LADY LEPEL PHIPPS AND HER SON.—Exhibited Royal Academy, 1894, from collection of S. S. Joseph, Esq.—Half length; seated, her arms round boy, who leans against her.

LADY POLLINGTON, AFTERWARDS COUNTESS OF MEXBOROUGH, AND HER SON.—Earl of Mexborough.—In coronation robes, with coronet, holding an apple; the child stands by her side.

LADY CAROLINE PRICE, DAUGHTER OF THE EARL OF TYRCONNELL AND WIFE OF SIR UVEDALE PRICE, BART.—Julius Wernher, Esq.—Hair powdered; dress with lapel. Engraved by J. Jones.

LADY JOANNA RUMBOLD, SECOND WIFE OF SIR THOS. RUMBOLD, FIRST BARONET.—Lieut. C. E. A. L. Rumbold.

LADY RUMBOLD AND HER CHILDREN.—Exhibited at Royal Academy, 1873, from collection ot J. Hungerford Pollen, Esq.—In tempera.

SIR JOSHUA REYNOLDS.

LADY CAROLINE RUSSELL, AFTERWARDS DUCHESS OF MARLBOROUGH.—Duke of Bedford. —On garden seat; moonlight; spaniel in her lap. Engraved by J. McArdell and R. Purcell.

LADY SOPHIA ST. ASAPH, AFTERWARDS COUNTESS OF ASHBURNHAM, AND HER SON.—Earl of Ashburnham.—Seated, playing with child. Engraved by J. Grozer.

LADY CAROLINE SCARSDALE, AND HER SON, HON. JOHN CURZON. Engraved by J. Watson.

LADY CAROLINE MONTAGU SCOTT, DAUGHTER OF HENRY, DUKE OF BUCCLEUCH, AFTERWARDS MARCHIONESS OF QUEENSBERRY.—Exhibited at Royal Academy, 1875, from collections of the Duke of Buccleuch.

LADY SKIPWITH, WIFE OF SIR THOMAS SKIPWITH.—Exhibited at Grosvenor Gallery, 1889, from collection of Sir Peyton Skipwith.—In white dress with blue ribbons, seated in garden chair.

LADY SMYTHE AND HER THREE CHILDREN.—C. P. Huntingdon, Esq.—Engraved by F. Bartolozzi.

ELIZABETH, LADY SOMERS, WIFE OF CHARLES, FIRST LORD SOMERS.—Lady H. Somerset (Eastnor Castle).—Turban of white silk. Half length.

LADY ELIZABETH SOMERSET, ELDEST DAUGHTER OF FIFTH DUKE OF BEAUFORT.—Exhibited at Royal Academy, 1877, from collection of Arthur Talbot, Esq.—White frock, grey mittens; frilled cap, with red ribbons.

LADY ANNE AND LADY CHARLOTTE SPENCER.—Duke of Marlborough.—Both as children; one holding mask. Engr. Schiavonetti.

MARY, LADY CHARLES SPENCER.—Duke of Richmond, K.G.—In a white low-cut dress; with a spaniel. Engr. J. Pott.

Another portrait.—Standing, in riding dress, caressing her horse. Engraved by W. Dickinson.

ANNE, LADY STANHOPE.—Earl of Mexborough.—Arm resting on table; holding paper. Engr. J. Watson, C. Corbutt and S. W. Reynolds

HON. MRS. KEITH STEWART.—Stewart Mackenzie, of Seaforth.—As a child, in white low dress, with flowers in her hair.

LUCY, LADY STRANGE.—Earl of Derby, K.G.—White low-cut dress; background, a landscape.

PHILIPPA DOROTHEA, LADY SUNDERLIN.—Lord Burton.—Walking, in white dress, in a wood.

ELIZABETH GOODEN, LADY TAYLOR.—In a broad hat with feathers.—Engraved by J. Scott.

Another portrait.—Lord Leconfield—Holding up, with left hand, a muslin dress. Engr. W. Dickinson.

ANNA, HON. MRS. TOLLEMACHE, AFTERWARDS COUNTESS OF DYSART.—Lord Iveagh.—As Miranda with Caliban; in distance, the shipwreck. Engr. J. Jones.

THE LADIES ELIZABETH, CHARLOTTE, AND ANNE WALDEGRAVE.—Mrs. Thwaites.—Seated, in white dresses, round a table. Engr. V. Green.

JANE, LADY WARREN.—Sir R. H. Williams-Bulkeley, Bart.—Walking, holding wreath and with dog. Engr. F. Bromley.

LADY WARREN, WIFE OF SIR GEORGE WARREN.—Sir R. Williams Bulkeley.

DOROTHY, LADY WORSLEY.—Earl of Harewood.—In the uniform of the South Hants. Militia, her husband's regiment.

HON. MISS ANTONINA WILLOUGHBY.—Capt. Hodgson, Birdsall, Yorks.

LADY WRAY.—Exhibited Royal Academy, 1882, from collection of Wm. Lee, Esq.—Bust; pink fur-lined cloak; white dress.

LADY FRANCES WYNDHAM, WIFE OF HON CHAS MARSHAM, AFTERWARDS FIRST EARL OF ROMNEY.—Earl of Romney.

CHARLOTTE, LADY WYNN, AND HER THREE CHILDREN.—Sir Watkin W. Wynn, Bart.—On a terrace; Lady Wynn, leaning on a pedestal, looking at her children. Engr. G. H. Every.

THE LADIES ANABEL AND MARY JEMIMA YORKE. — Countess Cowper. — Engr. E. Fisher.

PORTRAITS OF CLERGY.

RICHARD ROBINSON, LORD ROKEBY AND ARCHBISHOP OF ARMAGH.—Armagh Palace. Engraved by J. R. Smith.

Another portrait.—Christ Church, Oxford.—Three-quarters. Engraved by R. Houston.

REV. GEORGE HUDDESFORD AND JOHN CODRINGTON BAMPFYLDE.—National Gallery.—Three-quarter figures. Engr. N. Sanders.
THOMAS NEWTON, BISHOP OF BRISTOL.—Lambeth Palace.
THOMAS SECKER, D.D., ARCHBISHOP OF CANTERBURY.—Lambeth Palace.—Oval; in canonicals. Engr. C. Townley, H. Meyer, and W. Hall.
WILLIAM MARKHAM, D.D., WHEN HEADMASTER OF WESTMINSTER SCHOOL; BISHOP OF CHESTER, 1771; ARCHBISHOP OF YORK, 1777.—With a book, in gown and bands. Engr. E. Fisher.
REV. WILLIAM MASON.—Pembroke College, Cambridge.—Holds roll of paper. Engr. W. Doughty and J. Watson.
REV. ZACHARIAH MUDGE, D.D.—In reading cap, with arm on book.—Engraved by R. Dawe and Jas. Watson.
THOMAS PERCY, D.D., DEAN OF CHESTER.—In velvet cap and bands; holding a parchment marked "MSS." Engraved by W. Dickinson.
REV. JOHN REYNOLDS.—Eton College.—Seated in a high-backed chair; in canonicals; hands crossed over handkerchief; books and shelves in the background. Engraved by J. MacArdell.
REV. SAMUEL REYNOLDS.—Cottonian Library, Plymouth.—Bust; in black dress. Engr. S. W. Reynolds.
WILLIAM ROBERTSON, D.D.—Holds pen and is seated, in canonicals; background, a curtain. Engr. J. Dixon.
JOHN THOMAS, BISHOP OF ROCHESTER.—City of Birmingham.—In robes of Dean of the Order of the Bath: background, Westminster Abbey. Engr. T. Park and J. Baker.
JOSEPH BOURKE, ARCHBISHOP OF TUAM AND EARL OF MAYO.—Earl of Mayo.—In episcopal robes; seated at a table. Engr. J. R. Smith.
REV. JOSEPH WARTON.—University Gallery, Oxford.—Black gown; bust. Engr. J. R. Smith.
REV. THOMAS WARTON.—Trinity College, Oxford.—Bust; black coat. Engr. C. H. Hodges.
ROBERT DRUMMOND, ARCHBISHOP OF YORK.—Bishopsthorpe.—In robes of Chancellor of the Order of the Garter; holding the Royal Purse. Engr. J. Watson.
WILLIAM MARKHAM, ARCHBISHOP OF YORK.—Christ Church, Oxford.—Standing in bishop's robes; background, a column. Engr. J. R. Smith.

PORTRAITS OF NAVAL AND MILITARY OFFICERS.

COL. ACLAND, AND LORD SYDNEY.—Earl of Carnarvon.—As archers with arrows; near are a stag, heron, and partridges. Engr. J. Scott.
COL. JOHN ACLAND, of Pixton.—Sir. C. T. D. Acland, Bart.—Red costume.
GEORGE, ADMIRAL LORD ANSON.—Earl of Lichfield.—In naval uniform with hand on anchor; in background, a ship saluting. Engr. J. MacArdell.
Another portrait.—National Portrait Gallery.—Naval background.
Another portrait.—Sir W. R. Anson, Bart., M.P.
LIEUT.-COL. ISAAC BARRÉ.—Marquis of Camden.—Red, gold-laced coat; paper in left hand; pointing with right to map of North America.
GENERAL JOHN BARRINGTON.—Viscount Barrington.—Oval; hand on table holding letter. Engr. R. Houston.
SAMUEL BARRINGTON, ADMIRAL OF THE WHITE.—Greenwich Hospital.—In naval uniform. Engr. R. Earlom.
GENERAL EDWARD BLIGH.—Earl of Darnley.—Left arm on hip; in red uniform. Engr. R. B. Parkes.
CAPT. HUGH BONFOY, R.N.—Earl of St. Germans, Port Eliot.—An early painting.
ADMIRAL THE HON. EDWARD BOSCAWEN.—National Portrait Gallery,

Another portrait.—Greenwich Hospital.—In naval uniform ; background, seashore with ship. Engr. J. MacArdell. Replica belongs to Viscount Falmouth.
Another portrait.—J. Leveson-Gower, Esq.—In naval uniform.
ADMIRAL SIR GEORGE BOWYER, BART.—Lord Burton.—Background of rock ; in naval uniform.
ALEXANDER, FIRST VISCOUNT BRIDPORT, K.B.—Viscount Hood.—In naval uniform ; leaning on anchor.
ADMIRAL THE HON. JOHN, AS CAPT., BYRON.—Lord Burton.—Arms resting on stick ; ship in distance.
Another portrait.—Marquess of Hertford.—Breastplate and helmet.
COLONEL GEORGE K. H. COUSSMAKER, Grenadier Guards.—Exhibited at Royal Academy, 1875, from the collection of Lord de Clifford.
ADMIRAL CURRY.—Earl of Morley.—With black boy.
CAPT. DELAVAL.—Marquess of Waterford.—In pig-tailed wig ; wearing a cuirass and with cocked hat. Engr. W. A. Rainger.
ADMIRAL DUFF.—Duke of Fife.
CAPT. ADAM DUNCAN, AFTERWARDS LORD CAMPERDOWN.—Earl of Camperdown.—Arm on rock ; in naval uniform. Engr. F. Bromley.
CAPT. GEORGE EDGCUMBE, AFTERWARDS THIRD BARON AND FIRST EARL OF MOUNT EDGCUMBE—Earl of Mount-Edgcumbe.—In naval uniform ; in background ships in gale. Engr. E. Fisher and T. Cook.
Another portrait.—Earl of Mount Edgcumbe.—As Admiral.
RICHARD ELIOT, MIDSHIPMAN R.N.—Earl of St. Germans.
SIR WILLIAM FAWCETT.—Exhibited at Royal Academy, 1895, from the collection of R. A. Fawcett, Esq.—Three-quarter length ; standing, in uniform ; Insignia of Bath.
COL. CHARLES FITZROY, AFTERWARDS LORD SOUTHAMPTON.—H M. The King, Windsor. Engraved by S. W. Reynolds.
SIR ROBERT FLETCHER, COL. H.E.I.C.S.—In uniform ; face over shoulder ; epaulettes ; oval. Engraved by W. Dickinson.
CAPT. JOHN FOOTE, H.E.I.C.S.—Exhibited at Royal Academy, 1877, from collection of Rev. H. G. Rolt.—Standing ; Indian dress, with turban.
ADMIRAL GELL.—Greenwich Hospital.—Three-quarters.
CAPT. ROBERT HALDANE.—Marquess of Zetland.—Leaning on a staff ; pointing with finger. Engraved by Geo. Clint.
CAPT. HON. JOHN HAMILTON, R.N.—Duke of Abercorn.—In a fur cloak, leaning on a stick ; background, a stormy sea with a ship.
Another portrait.—Earl of St. Germans
GENERAL HANGER, AFTERWARDS LORD COLERAINE.—Exhibited at Grosvenor Gallery, 1884, from collection of W Agnew, Esq.
COMMODORE HARRISON.—Earl of Morley.—In naval uniform. Engr. S. W. Reynolds.
CAPT. ALEXANDER HOOD, AFTERWARDS LORD BRIDPORT, K.B.—Viscount Hood.—In naval uniform ; leaning on anchor. Engraved by J. Jones.
Another portrait.—Greenwich Hospital.—Elbow on rock ; sword in hand. Engraved by H. Robinson.
LIEUT.-GEN. SIR GEORGE HOWARD, K.B.—Duke of Norfolk, Arundel Castle.—In uniform ; sash round waist and cuirass. Engr. J. Watson.
ADMIRAL SIR EDWARD HUGHES, K.B.—Greenwich Hospital.—In uniform, with insignia of the Bath ; holding staff and letter in hand. Engr. J. Jones.
Another portrait.—Metropolitan Museum of Art, New York.
CAPT. THE HON. AUGUSTUS KEPPEL, AFTERWARDS ADMIRAL AND VISCOUNT.—Earl of Rosebery.—In naval uniform ; walking by the sea.
Another Portrait.—Duke of Bedford.—Naval uniform and cocked hat.
Another portrait.—National Portrait Gallery.—In uniform ; hand on sword. Replicas are in the possession of National Gallery, Hon. W. F. B. Massey-Mainwaring, and Lord Albermarle.
THE HON. WILLIAM KEPPEL, AFTERWARDS GENERAL.—Earl of Rosebery.—Right hand in breast of coat ; in uniform ; pointing with left hand to a fort.
Another portrait.—The Earl of Albemarle
MAJOR-GENERAL STRINGER LAWRENCE.—Exhibited Royal Academy, 1885, from collection of Stephen Tucker, Esq.
CAPT. LORD ROBERT MANNERS, R.N.—Duke of Rutland, K.G.—In uniform ; hand on anchor ; in background, a ship. Engraved by W. Dickinson.

CAPT. ROBERT ORME, A.D.C. TO GEN. BRADDICK.—National Gallery.—Engraved by R. B. Parkes.

ADMIRAL SIR GEORGE, AFTERWARDS LORD, RODNEY.—Lord Leconfield, Petworth. Near a rock, with hand on anchor; background, a calm sea. Engr. J. Watson, W. Dickinson and T. Tomkins.

Another portrait.—St. James's Palace.—In naval uniform; a battle on the left.

Another portrait.—Greenwich Hospital.—In uniform; right arm on anchor. Engr. J. Watson and W. Dickinson.

COL. ST. LEGER.—Baron Alfred de Rothschild.—Full length; in uniform, left hand grasps sword.

ADMIRAL SIR CHARLES SAUNDERS, K.B., LORD OF THE ADMIRALTY.—Earl of Lichfield.—With anchor; in uniform, with hat under arm. Engr. J. McArdell.

COLONEL TARLETON.—Exhibited at Royal Academy, 1871, from Wynne Ellis collection. Engraved by J. R. Smith.

CAPT. WINTER, WITH A HORSE.—Exhibited at Royal Academy, 1876, from collection of Earl of Normanton.

PORTRAITS OF STATESMEN, MEMBERS OF PARLIAMENT, DIPLOMATS, ETC.

ALDERMAN WILLIAM BECKFORD, M.P.—Duke of Hamilton, K.T.—Holds scroll; background, the Thames, with London Bridge and St. Paul's.

RT. HON. EDMUND BURKE.—National Portrait Gallery.—Standing in a group.

Another portrait.—National Gallery of Ireland.—Ribbon round neck. Engraved by J. Watson, Benedetti, J. Hardy, J. Jones, and C. Knight.

Another portrait.—Corporation of Bristol.—Half length; brown coat and waistcoat.

Another portrait.—Scottish National Gallery.—Unfinished.

Another portrait.—Exhibited at Royal Academy, 1871, from collection of E. Haviland Burke, Esq.

GIBBS CRAWFORD, M.P.—Baroness Burdett-Coutts.—Coat half-buttoned. Engraved by W. H. Egleton.

RT. HON. CHARLES JAMES FOX.—Earl of Ilchester. Engraved by J. Watson.

Another portrait.—The Provost of Eton.

Another portrait.—Earl of Leicester, Holkham.—Standing by table, on which are papers. Blue coat and white waistcoat.

Another portrait, as a young man.—Exhibited at Royal Academy, 1884.—Oval, half length; plum-coloured coat.

Another portrait, WITH LADY SUSAN STRANGWAYS AND LADY SARAH LENNOX.—Earl of Ilchester. Engraved by J. Watson.

WARREN HASTINGS.—Lady Northwick.—Seated in crimson chair, blue coat, flowered waistcoat. Engraved by T. Watson.

RT. HON. RICHARD BRINSLEY SHERIDAN.—Exhibited Royal Academy, 1882, and Grosvenor Gallery, 1884, from collection of H. M. Pym, Esq.—Half length; seated, wearing brown coat and waistcoat.

Another portrait.—Lord Kinnaird.—Resting on table on which are papers. Engraved by J. Hall.

ROBERT SMITH, M.P., AFTERWARDS FIRST LORD CARRINGTON.—Earl Carrington.—Three-quarters.

HON. HORACE WALPOLE.—Sold to America.—At a table covered with crimson cloth; plain grey background.

Another portrait.—Marquis of Hertford.—Similar to above. Engraved by J. McArdell, S. W. Reynolds and J. Barlow.

Another portrait.—Marquis of Lansdowne, K.G.—Black hair; drawing at a table. Engraved W. Bromley.

CALEB WHITEFORD.—In possession of the family.—Engraved by J. Jones.

PORTRAITS OF CELEBRITIES: LITERARY, DRAMATIC, ARTISTIC, ETC.

MRS. ABINGTON.—Earl Carrington.—Half length; powdered hair; seated. Engr. E. Judkins and Hopwood.

Another portrait as ROXALANA IN "THE SULTAN."—Duke of Fife.—Appearing from behind curtain, which she is pulling aside. Engr. J. K. Sherwin.

Another portrait as MISS PRUE IN "LOVE FOR LOVE."—Lord Hillingdon.—Seated, with arms on back of chair and hands to lips. Engr. S. W. Reynolds.

Another portrait.—At Knole.—As the Comic Muse; in a white dress, holding mask; with statue of Comic Muse. Engr. J. Watson.

MRS. ANGELO, WIFE OF THE FAMOUS MAÎTRE D'ARMES.—Baron Alfred de Rothschild.—Dark dress, open in front; seated.

Another portrait.—Metropolitan Museum of Art, New York.

Another portrait.—Exhibited at Royal Academy, 1892, from the collection of Mrs. Archibald Smith.—Bust, full face; pearls in hair.

MISS CATHERINE ANGELO, AFTERWARDS WIFE OF REV. MARK DRURY.—Exhibited at Royal Academy, 1876, from collection of Mrs. Edward Harnage.

JOHN ASH, M.D., F.R.S., F.S.A.—General Hospital, Birmingham.—Black velvet suit and red gown. Engraved by F. Bartolozzi.

SIGNORA BACCELLI.—Lord Sackville.—In muslin fancy dress, dancing.

JOHN BANNISTER.—J. Lee, Esq.—Head only; half length.

FRANK BARBER.—Exhibited at Royal Academy, 1877, and Grosvenor Gallery, 1884, from collection of Sir George Beaumont, Bart.—Head. Engraved by A. Scott, as a "Negro."

Another portrait.—Rt. Hon. George Cavendish-Bentinck.

GUIESEPPE BARETTI, MISCELLANEOUS WRITER.—Earl of Ilchester.—Book close to face. Engraved by J. Watts.

FRANCESCO BARTOLOZZI, ENGRAVER.—Earl of Morley.—Crimson fur-trimmed coat. Engraved by T. Watson.

Another portrait.—Academy of Fine Arts, Venice.

MRS. BARRY.—Leopold Hirsch, Esq.—Engraved by S. W. Reynolds.

JAMES BEATTIE, D.C.L.—Misses Glennie.—In D.C.L. gown; behind him the Angel of Truth. Engraved by J. Watson, P. Gaugain, and F. Bartolozzi.

WILLIAM BECKFORD, AUTHOR OF "VATHEK".—Duke of Hamilton.—Bust; black coat, white cravat.

MISS FRANCES BERESFORD.—Plain high frilled dress. Engraved by J. Watkins Chapman.

MRS. BILLINGTON, FAMOUS SINGER.—Lenox Gallery, New York. As St. Cecilia; cherubs about her. Engraved by W. Ward and P. Pastoroni.

Another portrait.—Earl of Normanton.—Head, with light background.

JAMES BOSWELL.—National Gallery.—Boswell paid for this out of his first money earned at the Bar. Engraved by J. Jones.

HENRY WILLIAM BUNBURY, THE CARICATURIST.—Sir Henry Bunbury, Bart.—As a youth, holding portfolio. Engraved by J. Blackmore.

CHARLES BURNEY, MUS. DOC.—Exhibited at Royal Academy, 1877, from collection of Rev. C. Burney. Hood and Gown of Mus. Doc., Oxon.

GEORGE COLMAN, THE ELDER.—H. B. Mildmay, Esq.—Bust. Engraved by G. Marchi.

MRS. CROUCH, ACTRESS.—Miss A. Rothschild, Waddesdon.—Black hat with red ribbons.

SAMUEL DYER, MATHEMATICIAN.—Half length. Engr. Giuseppe Marchi.

SAMUEL FOOTE, THE ACTOR.—Garrick Club.—Half length.

Another portrait.—Duke of Newcastle.—Engraved by J. Blackmore.

DAVID GARRICK.—Duke of Bedford, Woburn.—Life size to waist; hands clasped and on table on which are books, etc. Engr. T. Watson, R. Lawrie, C. Corbutt and Setton. Replica, Marquess of Lansdowne.

DAVID GARRICK, AS KITELY, IN "EVERY MAN IN HIS HUMOUR".—H.M. the King.—Brown coat and cloak. Engraved by J. Finlayson.

Another portrait.—Lord Sackville.

DAVID GARRICK, BETWEEN TRAGEDY AND COMEDY—Lord Rothschild.—"Comedy," said to be a portrait of Miss Theophila Palmer, is pulling Garrick away from "Tragedy". Engraved by V. Green and Corbutt and E. Fisher.

Another portrait.—Garrick Club.

DAVID GARRICK, AND HIS WIFE.—W. O. Foster, Esq.—Holding a book.
EDWARD GIBBON, THE HISTORIAN.—Earl of Sheffield.—Red coat and waistcoat, white lace tie.
JOHN HAWKESWORTH, LL.D.—Metropolitan Museum of Art, New York.—Engraved by James Watson.
OLIVER GOLDSMITH.—Duke of Bedford, Woburn.—Bust; with finger on page of book. Also in the National Gallery of Ireland and National Portrait Gallery. Engraved by Giuseppe Marchi.
Another portrait.—Lord Sackville.
THE INFANT JOHNSON.—Marquess of Lansdowne.—Imaginary picture of Dr. Johnson, as an infant; he is seated naked on the ground. Engraved by G. Zobel. A replica at the Hermitage, St. Petersburg.
SAMUEL JOHNSON, L.L.D.—Duke of Sutherland.—Bust; no wig; background, books. Engraved by J. Watson.
Another portrait.—National Gallery. Engraved by William Doughty, J. Cook, and W. Hall. Replica, John Murray, Esq.
Another portrait.—Exhibited Grosvenor Gallery, 1884, from collection of Chas. Merriman, Esq.—Three-quarter length; seated in arm chair in check covering. Engraved by J. Heath and T. Baker.
Another portrait.—A. E. Watts-Russell, Esq., Biggen Hall.—Half length; wig.
MRS. HARTLEY, ACTRESS.—Was in the possession of J. Bentley, Esq. Present owner unknown.—Full length.
Another portrait.—As Jane Shore.
Another portrait.—As the Madonna.
FRANCIS HAYMAN, R.A.—Royal Academy.—Bust; reddish brown dress, open collar.
JOHN HUNTER, F.R.S.—College of Surgeons.—Skeleton on table. Engraved by W. Sharp.
MARIA ANGELICA KAUFFMAN, R.A.—Earl Spencer.—Oval; pearls in hair; holding drawing in right hand, and pencil in left. Engraved by F. Bartolozzi and E. Morrace.
Another portrait.—Mrs. Thwaites.—Bust; low cut-dress; porte-crayon in hand.
Another portrait.—Glasgow Gallery.—Uncertain identity.
MISS FRANCES KEMBLE, AFTERWARDS MRS. TWISS.—Exhibited at Royal Academy, 1890, from collection of Rt. Hon. G. A. F. Cavendish Bentinck, M.P.—Half length; white dress, blue sash.
ELIZABETH ANN LINLEY, AFTERWARDS MRS. SHERIDAN.—Glasgow Gallery.—Bust, life size, profiled to left.
JAMES McARDELL, ENGRAVER.—Sir G Greenall, Bart.—Seated, in plum-coloured coat.
JAMES MACPHERSON.—Lord Leconfield.—Three-quarters; half length. Engraved by J. K. Sherwin.
EDMUND MALONE.—Head to left. Engraved by Bartolozzi.
Another portrait.—National Portrait Gallery.—Dark coat. Engraved by C. Knight.
GUISEPPE MARCHI.—Royal Academy.—In a turban and fur waistcoat. Engraved by Spilsbury.
ARTHUR MURPHY.—C. Fairfax Murray, Esq. (from Thrale and Peel collections).
MRS. NESBITT, AS "CIRCE."—Dowager Lady Stanley of Alderley.—Seated, holding wand; panther and white cat beside her; goblet on left.
Another portrait.—Wallace Gallery.—Oval; with a dove.
MRS. POWELL, ACTRESS, AS LEONORA IN "THE PADLOCK." Engr. R. Houston.
MRS. SIDDONS, AS THE TRAGIC MUSE.—Duke of Westminster.—On a throne behind which are figures of "Crime and Remorse." Engraved by F. Haward, S. W. Reynolds and H. Daw.
Replica in Dulwich Gallery.
Another portrait.—Earl of Warwick.—Standing in Landscape, dagger in right hand and mask in left.
TOBIAS SMOLLETT, M.D., HISTORIAN AND NOVELIST.—In the possession of the family. Engraved by S. F. Ravenet.
REV. LAURENCE STERNE.—Marquis of Lansdowne.—Seated, leaning his chin on his hand. Engraved by E. Fisher.
MRS. THRALE AND HER DAUGHTER.—Lady Ashburton.—Mrs. Thrale seated; her daughter kneeling.
JOSIAH WEDGWOOD, F.R.S.—Miss Wedgwood.—Half length; red velvet coat, wig. Engraved by S. W. Reynolds, W. Harman, W. Flaxman and Humphrey.

SIR JOSHUA REYNOLDS.

JOSEPH WILTON, R.A.—Exhibited Royal Academy, 1884, from collection of G. W. Chambers, Esq.—Fur-trimmed coat.
PEG WOFFINGTON.—Lord Sackville.

PORTRAITS OF GENTRY.

CHARLES ANDERSON, AFTERWARDS BARON YARBOROUGH.—Earl of Yarborough.
J. J. ANGERSTEIN.- W. Beattie, Esq., Glasgow.
MASTER ANGERSTEIN AND HIS SISTER JULIA.—Angerstein Collection.—Both seated, he in red, she in white.
DR. JOHN ARMSTRONG, – Marquis of Bute. Engraved by E. Fisher
MRS. ARNOLD.—Metropolitan Museum of Art, New York.
MISS AXFORD.—Lord Sackville, Knole.
MRS. BALDWIN.—Marquis of Lansdowne, K.G.—Sitting cross-legged on divan in silk dress, wearing turban. Engraved by S. W. Reynolds.
JOHN BARKER.—Holding plan of Ramsgate Harbour, a view of which is in the background. Engraved by J. Jones.
MR. BARWELL AND HIS SON.—G. Donaldson, Esq.—Seated in library; the son taking a pen from his father. Engraved by W. Dickinson.
MISS ELIZABETH BEAUCLERC.—Earl of Normanton.—As Una in a landscape; with lion. Engraved by T. Watson.
MISS CATHERINE BISHOPP.—Sir H. Meysey-Thompson.—A little girl in blue dress and pink sash, with a dove.
MRS. BONFOY.—Earl of St. Germans.—Pearl earrings; veil over shoulder; sea at back. Engraved by J. MacArdell, R. Purcell, C. Corbutt, and S. W. Reynolds.
MISS PENELOPE BOOTHBY, "THE MOB CAP."—Mrs. Thwaites.—Seated with arms folded, wearing mob cap. Engraved by T. Park.
MISS JULIA BOSVILLE.—Engraved by J. Watson.
MRS. BOTT.—H. B. Wildman, Esq.—Bust.
MRS. BOUVERIE AND CHILD.—Mr. Bouverie.—With child on lap, which is pushing aside her veil. Engraved by J. Watson.
MISS BOWLES.—Wallace Gallery.—As a child, caressing a dog. Engraved by W. Ward and C. Turner.
MRS. BRADDYLL.—Wallace Gallery.—Half length, seated; white dress, black mantle, fair hair, curled. Engraved by S. Cousins, J. W. Chapman, Walker, and E. J. Edwards.
MASTER THOMAS BRADDYLL.—Lord Rothschild.—Leaning against an urn. Engraved by J. Grozer.
BRADDYLL FAMILY.—Lord Rothschild.—Mrs. Braddyll and her son and Mr. Braddyll; Mrs. Braddyll seated; both the others standing.
CHARLES JOHN BUNBURY.—Sir Henry Bunbury, Bart.—Boy in Crimson coat; hands on knees. Engraved by F. Haward. Replicas in the possession of Sir Henry Bunbury and the Earl of Arran, K.P.
MRS. HENRY BUNBURY.—Sir C. J. Bunbury.—Engraved by J. Watson.
RICHARD BURKE.—Earl Spencer, K.G.—Dark red coat. Engraved by W. Ward.
JOHN CAMPBELL, ESQ., AFTERWARDS FIRST EARL OF CAWDOR.—Earl of Cawdor.—Full length, standing; large dog on left.
MISS SARAH CAMPBELL.—Earl of Cawdor.—Left hand and arm hidden by dress. Engraved by V. Green.
SOPHIA CAMPBELL.—Earl of Albemarle.—Both hands in muff.
MRS. RIVETT-CARNAC.—Wallace Gallery.—Full length; wearing feather head-dress, in a landscape. Engraved by J. R. Smith.
MRS. CARWARDINE.—H. B. Mildmay, Esq.—Three-quarter length.
ANTHONY CHAMIER, ESQ.—A. W. McDougall, Esq.—Three-quarter length; seated at table, left hand in waistcoat, right holding book.
ROBERT CHILD.—Earl of Jersey.—Full length.
MISS CHILD, AFTERWARDS COUNTESS OF WESTMORELAND.—Earl of Jersey.—As a child, full length.
MRS. CHOLMLEY.—Cholmley, Esq., Howsham Hall.—Holding her child's hand. Engraved by J. Watson.

MISS CHOLMONDELEY, AFTERWARDS LADY BELLINGHAM.—Mrs. Thwaites, Addison Road.—As a child, carrying a dog across a brook. Engraved by Giuseppe Marchi.

MASTER EDWARD CLOUGH.—Exhibited at Royal Academy, 1879, from collection of Sir Wm. Topham.

MRS. COLLIER AS "CELIA."—Lately property of Sir W. Knighton, Bart.—Engraved by J. Watson.

JAMES COUTTS.—Baroness Burdett-Coutts.—Velvet coat and red cloak.

MASTER COX.—A rather fat boy in Roman dress (as the "Young Hannibal."). Engraved by C. Townley.

MRS. CREWE.—Lord Crewe.—As St. Geneviève reading a book; near her are lambs and a dog. Engraved by T. Watson.

MRS. CREWE AND MRS. BOUVERIE.—Earl of Crewe.—Seated in landscape.

MISS EMMA AND MISS ELIZABETH CREWE.—Lord Crewe.—One holding basket of flowers. Engraved by J. Dixon.

MASTER CREWE.—Earl of Crewe.—Dressed as Henry VIII., with little dog at his feet. Engraved by J. R. Smith

JOHN CREWE, AFTERWARDS FIRST LORD CREWE.—Earl of Crewe.—Dark dress.

MISS FRANCES CREWE.—Earl of Crewe.—With basket on arm; as a little girl.

CRUTTENDEN CHILDREN.—Lady Hampson.—Two boys and a girl, with an Indian nurse who is picking flowers.

MISS ANN DAY, AFTERWARDS LADY FENHOULET.—Earl of Northbrook.—In large white hat and muff. Engraved by J. McArdell.

DILETTANTE SOCIETY.—Dilettante Club, Grafton Galleries, Grafton Street, W.—A group of portraits of Lord Mulgrave, Mr., afterwards Lord Dundas, Earl of Seaforth, Hon. Charles F. Greville, Mr. Charles Crowle, Marquis of Carmarthen, afterwards Duke of Leeds, and Sir Joseph Banks. Engraved by C. Turner.

DILETTANTE SOCIETY.—Dilettante Club.—In this group are Sir W. W. Wynn, Bart., Sir John Taylor, Bart., Mr. S. Payne-Gallwey, Sir William Hamilton, Mr. R. Thompson, Mr. W. Spencer-Stanhope and Mr. Smyth of Heath. Engraved by W. Say.

MRS. DOYLEY.—Exhibited Royal Academy, 1876, from collection of W. Hans Sloane Stanley, Esq.

HENRY DUNDAS, AFTERWARDS LORD MELVILLE.—Oval; in Lord Advocate of Scotland's robes. Engraved by J. R. Smith.

RICHARD ELIOT, AND HIS WIFE, HARRIOT, WITH THEIR SEVEN CHILDREN, AND CAPT. THE HON. JOHN HAMILTON, AND MRS. GOLDSWORTHY.—Earl of St. Germans.—The Eliots are seated; Mrs. Goldsworthy stands, and the Captain has one of the children on his back.

EDWARD ELIOT, AFTERWARDS FIRST LORD.—Earl of St. Germans.—With dog. Engraved by S. W. Reynolds.

EDWARD JAMES ELIOT, SON OF THE FIRST LORD.—Earl of St. Germans.—Three-quarters. Two other portraits in the same possession.

ALDERMAN FACEY.—Athenæum, Plymouth.—Full length.

MRS. FACEY, WIFE OF THE ABOVE.—Unknown.

MISS ELIZA FALCONER, AFTERWARDS HON. MRS. STANHOPE.—Earl of Normanton.—In a moonlit landscape. Engraved by J. R. Smith, as the Hon. Mrs. Stanhope.

MRS. FAZAKERLEY.—Exhibited at Royal Academy, 1885, from collection of the Misses Vernon.—Bust, in oval, unfinished.

MRS. FIELD.—Exhibited Grosvenor Gallery, 1884, from collection of E. R. Pearce, Esq.—Half length oval; white cap, stomacher and drab dress. This lady was sister-in-law to Sir Joshua's uncle.

CHARLOTTE FISH.—H. L. Bischoffsheim, Esq.—Necklace of pearls, spotted dress with black mantilla. Engraved by J. Watson.

KITTY FISHER, A FAMOUS COURTEZAN.—Lord Leconfield.—Leaning on her arms, which are crossed; letter on table in foreground. Engraved by R. Houston and R. Purcell.

Another portrait.—Marquis of Lansdowne.—Nearly profile; seated in high-backed chair in white silk dress; parrot on right fore-finger.

Another portrait.—Earl of Crewe.—Seated, turned towards left, holding a dove, another flying near. Replica in the possession of Sir Charles Tennant.

Another portrait.—C. J. Wertheimer, Esq.—Leaning on a stone pedestal.

Another portrait.—Miss Rothschild, Waddesdon.—As Cleopatra holding a vase into which she is dropping a pearl. Engraved by E. Fisher, R. Houston and S. W. Reynolds.

Another portrait.—Earl of Carysfort.—Nearly full face; blue dress, blue bow in bonnet.

MRS. FITZHERBERT.—Exhibited at Grosvenor Gallery, 1884, from collection of Seymour Dawson Damer, Esq.

MISS JANE FLEMING, AFTERWARDS COUNTESS OF HARRINGTON.—Earl of Harrington.—Standing in landscape; white dress, feather head-dress, garland in left hand. Engraved by V. Green.

MISS FORDYCE.—Miss Rothschild, Waddesdon.—Playing the guitar; books of music near. Engraved by J. Watson.

MRS. FREEMAN.—Exhibited at Royal Academy, 1889, from collection of A. B. Freeman Mitford, Esq.—Seated on sofa in white dress, her arms folded in her lap.

MISS FREEMAN, AFTERWARDS HON. MRS. YORKE.—C. J. Wertheimer, Esq.—Blue dress, with pearls.

MISS SUSAN GALE, AFTERWARDS MRS. TURNER AND LADY GARDINER.—Rev. A. Gardiner.—Standing near column, holding roses.

MRS. PAYNE GALLWEY.—Exhibited at Royal Academy, 1890, from collection of Rev. B Gibbons.—Bust; unfinished.

MRS. PAYNE GALLWEY AND CHILD.—J. Pierpont Morgan, Esq.—Carrying child on her back. Engraved by J. R. Smith.

MASTER GAWLER AND HIS BROTHER.—Lord Burton.—As boys with dog. Engraved by J. R. Smith.

EDWARD GORDON, OF BROMLEY, WITH HIS SISTER, MRS. MILES, AND HER HUSBAND.—Captain H. Gordon.

FRANCES ISABELLA GORDON, DAUGHTER OF LADY WILLIAM GORDON.—National Gallery.—The famous "Heads of Angels" picture. Engraved by Simon, J. Scott, R. S. Clousten, and S. W. Reynolds. Similar picture in the possession of Lord Wantage.

MISS GREENWAY (OR GREENAWAY), AFTERWARDS MRS. NAPIER.—Seated, looking up. Engraved by J. Watson, R. Houston, C. Corbutt and T. Blackmore.

MRS. GRESLEY, OF NETHERSCALE.—Sir Robert Gresley, Bart.

MISS GRESLEY, DAUGHTER OF FIFTH BARONET, AFTERWARDS WIFE OF SEVENTH.—Sir Robert Gresley, Bart.

MISS FRANCES ANNE GREVILLE, AND HER BROTHER.—Earl of Crewe—As Hebe and Cupid; the latter on a stone looking over the former's shoulder. Engraved by J. MacArdell and C. Corbutt.

MRS. ROBERT LOVELL GWATKIN.—R. G. Gwatkin, Esq., Devizes.

MRS. HALE.—Earl of Harewood.—As Euphrosyne in "L'Allegro"; bouquet at breast; accompanied by girls playing musical instruments. Engraved by J. Watson and C. Corbutt.

MRS. WILLIAM HANBURY—Seated, in pink dress, lined with fur.

MRS. HARDINGE.—Marquis of Clanricarde.—Patting a dog; loose scarf over shoulder. Engraved by T Watson.

MASTER FRANCIS G. HARE.—New York Museum.—As a child, pointing with right hand. Engraved by R Thew and S. W. Reynolds.

FRANCES HARGRAVE.—Society of Lincoln's Inn.—Coat with high collar, buttoned. Engraved by J Jones.

MISS FRANCES HARRIS, AFTERWARDS LADY COLE.—Earl of Darnley.—Girl in white dress over green skirt, with hand on dog's head Engraved by J. Grozer.

MISS EMMA HART, AFTERWARDS LADY HAMILTON.—Earl of Durham.—As a Bacchante. Engr. S. W. Reynolds.

MRS. HARTLEY AND HER CHILD, AS A NYMPH.—National Gallery.—The child is seated on her right arm; three-quarters. Engraved by G. Marchi and J. Matter

MISS HARVEY, AFTERWARDS MRS. PAYNE—Sir R G. Harvey, Bart.—As a child of three; holding pink honeysuckle.

MRS. JOHN HELY-HUTCHISON, AFTERWARDS BARONESS DONOUGHMORE.—Leaning on a pedestal. Engraved by G. H. Every.

MASTER HENRY GEORGE HERBERT, AFTERWARDS SECOND EARL CARNARVON.—Earl of Carnarvon.—As the infant Bacchus.

MRS. HEYWOOD.—J. C. Musters, Esq.—In a low dress; hands in muff.

MRS. RICHARD HOARE AND CHILD—Wallace Gallery—With child in her lap.

MISS HOARE.—Exhibited at Royal Academy, 1884, from collection of Mrs. F. Paget.—Half figure, seated; hands clasped; holding a book.

MASTER HOARE—Baron Alfred de Rothschild.—Holding spade; straw hat on ground; with dog. Engraved by C. Wilkins.

MRS. WILLIAM HOPE.—In possession of the family.—Engraved by C. H. Hodges.
MRS. HORNECK.—Engraved by J. MacArdell.
MISS MARY HORNECK, AFTERWARDS MRS. GWYN.—"The Jessamy Bride."—Exhibited at Royal Academy, 1891, from collection by Sir E. H. Bunbury.—In Persian dress, with turban. Engraved by R. Dunkarton.
Another portrait.—Earl of Normanton.—Half length.
THE MISSES HORNECK.—Engraved by S. W. Reynolds.
MRS. HUDDERSFORD.—Engraved by Henry Meyer.
MISS PHILLIS HURRELL, AFTERWARDS MRS. FROUDE, GRANDMOTHER OF THE LATE J. A. FROUDE.—C. J. Wertheimer, Esq.—Painted in her 18th year.
MRS. IRWIN.—Marquis of Hertford. Hair combed back, and tied with ribbon. Engraved by J. Watson.
MISS JACOBS.—Exhibited 1884 at Grosvenor Gallery.—Marquess of Hertford. Engraved by J. Spilsbury and R. Houston.
MISS JOHNSON.—Baroness Burdett-Coutts.—As a girl; standing, sketching in a book. Engraved by J. Grozer.
KENDAL FAMILY.—There exist eight full length and half length portraits of ladies and gentlemen of this family in the possession of Lenox Kendal, Esq., of Pelyn, Cornwall. These portraits are among the earliest ever painted by the artist, being dated 1744-5.
MISS POLLY KENNEDY.—Exhibited at Royal Academy, 1891, from collection of Sir E. H. Bunbury.—Pearl earrings, Persian sash, and flowered underskirt. Engraved by T. Watson.
MRS. KENT, AFTERWARDS LADY.—Exhibited at Royal Academy, 1892, from collection of Sir J. H. Thorold.—Hair dressed at top with muslin and pearls.
MISS KNIGHT, DAUGHTER OF ADMIRAL SIR JOSEPH KNIGHT.—Sir Francis Drake.—Half length. Seated; low dress, fur-trimmed cloak, ermine muff.
RALPH KNIGHT.—Sir Richard FitzHerbert.—Head and shoulders.
BENNET LANGTON.—C. L. Massingberd, Esq.—Seated in arm-chair; legs crossed.
MRS. EDWARD LASCELLES, née CHALONER, AFTERWARDS COUNTESS OF HARRINGTON, AND HER CHILD, AFTERWARDS LADY FRANCIS DOUGLAS.—Earl of Harewood.—As Madonna; seated, with child in her lap playing with her hair. Engr. J. Watson
RICHARD HOLMES LAURIE AS A BOY.—Exhibited at Royal Academy, 1873, from collection of Miss Cecilia Laurie.
MISS LEIGH.—Baron Leopold de Rothschild.
JOHN LEE.—Hon. W. F. B. Massey-Mainwaring.—Seated in red arm-chair; wig and black gown, lace band and ruffles.
MASTER THOMAS LISTER, AFTERWARDS FIRST LORD RIBBLESDALE.—Lord Ribblesdale.—Van Dyck dress; standing with legs crossed.
MISS BEATRIX LISTER.—Lord Ribblesdale.—Seated, in dress with slashed sleeves; dog in her lap. Engraved by S. W. Reynolds.
MRS. LLOYD, née LEIGH.—Lord Rothschild.—Standing cutting her husband's name on a tree. Engraved by S. W. Reynolds.
MACKLIN FAMILY.—Robert Gosling, Esq.—Three figures as gleaners in a field; also a girl with a sheaf of corn and a child. Engraved by Bartolozzi.
MISS THEODOSIA MAGILL, AFTERWARDS LADY CLANWILLIAM.—Earl of Darnley.—Seated on garden seat, with peals in her hair. Engraved by J. Watson.
MRS. MATTHEW.—Exhibited at Royal Academy, 1882, from the collection of W. S. Stirling Craufurd, Esq.—Full length; light dress cut low, a dog running beside her.
ROBERT MAYNE, ESQ.—Sir Charles Tennant.—Half length; nearly full face; red dress.
MRS. ROBERT MAYNE.—H. B. Mildmay, Esq.—Seated near a column, with feather in hair.
MRS. PAUL METHUEN.—Gen. Lord Metheun.—Standing, in white dress.
PAUL METHUEN.—Gen. Lord Methuen.—Dark green dress and sword.
MASTER PAUL AND MISS CHRISTIAN METHUEN.—Gen. Lord Methuen.—In fancy costumes.
MASTER THOMAS METHUEN.—Gen. Lord Methuen.—In fancy dress, with dog. Engr. R. B. Parkes.
MISS MEUX.—Earl of Normanton.—In a grey and pink dress and straw hat. Engr. J. Faber.
MISS MEYER.—Baron Leopold de Rothschild.—As "Hebe," standing on a cloud. Engr. J. Jacobi.
MISS MILLES, AFTERWARDS LADY SONDES.—G. L. Watson, Esq.—On garden seat; white dress, blue sash.

MRS. MOLESWORTH.—Standing, with cap on head and roses in hand. Engraved by S. W. Reynolds.

MISS FRANCES MOLESWORTH, AFTERWARDS MARCHIONESS OF CAMDEN.—Earl Spencer.—Seated, with arm on pedestal. Engraved by Schiavonetti and Ajar.

MRS. MONK.—Earl of Darnley

MRS. MONTAGUE.—Marquis of Winchester.—Small black hat tied under chin; seated. Engraved by J. R. Smith.

MRS. CHARLES MORDAUNT.—Gauze entwined in hair and on shoulder. Engraved by J. R. Smith.

MRS., AFTERWARDS LADY, MORRIS.—Lord Burton —Feather head-dress, ermine-trimmed dress.

JOHN MUDGE, M.D., F.R.S.—Engraved by J. Grozer.

MISS MURRAY.—Earl of Normanton.—Dog beside her.

JOHN MUSTERS.—Lockett Agnew, Esq.—Brown coat and black breeches; whole length.

MRS. MUSTERS.—Exhibited at Royal Academy, 1885, from collection of J. C. Musters, Esq.—In a low yellow dress; oval.

Another portrait.—Sir Chas. Tennant, Bart.—Low-cut light dress.

MRS. MUSTERS AND DOG.—Lord Leconfield.—Gathering lilac; sash round waist. Engr. J. R. Smith.

Another portrait.—John Musters, Esq.—As "Hebe" pouring wine into a chalice, from which she is drinking. Engraved by C. H. Hodges.

MRS. MUSTERS AND CHILD.—National Gallery.—Child looking over her shoulder. Engraved by S. W. Reynolds.

MADAME LA MARÉCHALE DE MUYS.—Earl Spencer, K.G.

NELLY O'BRIEN.—Wallace Gallery.—Seated, with a Maltese terrier in her lap; straw hat throws shadow over her face. Engraved by C. Phillips, S. Okey and S. W. Reynolds.

Another portrait.—To waist; arms resting on cushion. Engraved by G. H. Every.

Another portrait.—Earl of Northbrook.—Wearing a ring, earrings, bracelets, a necklace, etc. Engraved by J. Watson.

OMIAH.—Earl of Carlisle.—In an Eastern dress, with turban and naked feet. Engraved by J. Jacobé.

MRS. OTWAY AND CHILD.—Seated; the child standing on a sofa. Engraved by J. Scott.

MISS MARGARET OWEN.—Leaning on a cushion, in opera dress. Engraved by G. H. Every.

JAMES PAINE AND HIS SON.—Bodleian Library, Oxford.—Engraved by J. Watson.

MISS MARY PALMER, AFTERWARDS COUNTESS OF INCHIQUIN AND MARCHIONESS OF THOMOND (NIECE AND HEIRESS OF SIR JOSHUA).—Lord Leconfield.—In turban. Half length. Engraved by Wm. Doughty.

MISS THEOPHILA PALMER, AFTERWARDS MRS. GWATKIN.—Sir. Edgar Vincent.—Crimson and yellow dress; three-quarter length, full face.

Another portrait.—As a girl of sixteen, reading "Clarissa Harlowe." Engraved by G. Scorodoumoff.

Another portrait.—G. W. Currie, Esq.—Half length.

MONTAGU PARKER, BROTHER OF FIRST LORD BORINGDON.—Earl of Morley.—Half length.

JOHN AND THERESA PARKER, CHILDREN OF MR. PARKER, AFTERWARDS LORD BORINGDON.—Earl of Morley.—Boy has his arms round his sister's neck.

MISS THERESA PARKER.—Earl of Morley.—As a little girl; standing; in a mob cap.

JOHN PATERSON.—Barbers' Company.—Seated; holding a document. Engraved by T. Watson.

MRS. CHAS. PELHAM.—Earl of Yarborough.—Mrs. Pelham in spotted gown and apron feeding chickens in farm-yard scene. Engraved by W. Dickinson.

MRS. THOMAS PELHAM, AFTERWARDS COUNTESS OF CHICHESTER.—Earl of Chichester.—Cap tied under chin.

Another portrait.—Earl of Chichester.—Three-quarters.

MISS PELHAM.—Earl of Chichester.—Half length; standing, hands in muff.

THE PENN FAMILY.—W. Stuart, Esq.—Four children in landscape. Engraved by V. Turner.

MASTER HENRY PHIPPS, AFTERWARDS FIRST EARL OF MULGRAVE.—Little boy in shirt.

WM. PITCAIRN, M.D., F.R.S.—College of Physicians, London.—In gown of College of Physicians. Engraved by J. Jones.

WILLIAM PLUMER.—Exhibited at Royal Academy, 1880.—A. Elmore, Esq., R.A.—Half length; blue coat, red velvet collar.

MISS EMILY POTT.—Miss A. Rothschild, Waddesdon.—As Thais; holding flaming torch. Engraved by Bartolozzi.

PERCIVAL POTT, F.R.S.—St. Bartholomew's Hospital.—Seated; hands on arms of chair. Engraved by V. Townley.

MRS. POWYS AND CHILD.—THE LATTER AFTERWARDS VISCOUNTESS FEILDING.—C. J. Wertheimer, Esq.—Full length; in garden, in white, left arm round daughter who stands on step beside her.

MISS MARY POWYS, AFTERWARDS COUNTESS OF COURTOWN.—Earl of Courtown.

MISS LOUISA POYNTZ.—Earl Spencer.

MISS PRICE, DAUGHTER OF SIR CHAS. PRICE, M.P.—Marquis of Salisbury, K.G.—As a little girl, with lambs in a field. Engraved by J. Watson.

THOMAS PROBY, BROTHER OF FIRST BARON CARYSFORT.—Earl of Carysfort, Kit-Cat.

——PROBY, BROTHER OF ABOVE.—Earl of Carysfort.

MRS. QUARRINGTON.—Earl of Normanton.—As St. Agnes, with palm branches and lambs; face upturned in bright light; hair high over forehead. Engraved by T. Chambers.

Another portrait.—Exhibited at Royal Academy 1887, from collection of H. F. Makins, Esq.—Bust; full face, looking up; brown dress, open in front.

WALTER REDCLIFFE, OF WARLEIGH.—Earl of Morley.—In coat, with velvet collar. Engraved by S. W. Reynolds.

NANCY REYNOLDS.—Sir Richard W. Fitzherbert, Bart.—Holding basket in left hand, in which are two doves. Engraved by S. Cousins.

ELIZABETH REYNOLDS, SISTER OF THE ARTIST.—Exhibited at Royal Academy, 1883, from collection of Rev. Wm. Johnson.

MISS FRANCES REYNOLDS.—Cottonian Library, Plymouth.—Face turned up towards light.

MRS. RIDDELL.—J. G. Riddell, Esq.—White dress, with black scarf in right hand.

MISS RIDGE.—Sir Charles Tennant, Bart.—Seated, with elaborate head-dress.

MRS. MARY ROBINSON.—"Perdita."—Wallace Gallery.—Bust; looking down. Engraved by W. Birch and S. W. Reynolds.

Another portrait.—Col. W. L. Grant.

Another portrait.—Earl Granville.—Bust.—White dress, black ribbon round neck. Engraved by J. Dickinson and C. H. Hodges.

CHARLES ROLLIN.—T. Evans, Esq.—Holding book.

ROTHES FAMILY.—Exhibited at Royal Academy, 1873, from collection of Mrs. Gosling.

THOMAS HENRY RUMBOLD.—Mrs. T. H. Rumbold.—Standing in a landscape, book in right hand.

MRS. SCOTT.—Exhibited at Royal Academy, 1891, from collection of Mrs. Wedgwood.—Seated, in landscape, looking down; white dress, blue sash; holding gloves, a spaniel by her side.

MRS. SEAFORTH AND CHILD.—Exhibited Royal Academy, 1892, from collection of L. Lesser, Esq.—The lady with hat and feathers. Engraved by J. Grozer.

MISS SEARLE.—Holding lamb in her arms.—Exhibited at Grosvenor Galley, 1884, from collection of Mrs. Ford.

GEORGE AUGUSTUS SELWYN, GEORGE JAMES WILLIAMS, & R. EDGCUMBE.—Three-quarter figures in a group. Engraved by S. W. Reynolds.

GEORGE AUGUSTUS SELWYN.—Lately in possession of Earl Sydney.—Bust—Unfinished.

HENRY SEYMOUR, H. D. SEYMOUR, M.P., AND MISS SHEPHERD, AFTERWARDS VISCOUNTESS IRVINE.—Duke of Grafton.—As young people.

ROBERT SHAFTO, ESQ.—Exhibited at Royal Academy, 1882, from collection of Colonel A. W. Adair.—Hat in right hand, left in waistcoat pocket.

MRS. SHERIDAN.—Lord Iveagh.—As St. Cecilia playing the organ. Engraved by W. Dickinson and T. Watson.

Another portrait AS ST. CECILIA.—Sir W. W. Wynne, Bart.—Seated, playing an organ. Engraved by W. Dickinson.

JOHN SIMPSON, OF BRADLEY.—Earl of Ravensworth.—Three-quarter; red embroidered coat.

MRS. HANS STANLEY, LADY MENDIP AND MRS. DOYLEY.—Exhibited at Royal Academy, 1876, from the collection of W. Hans Sloane Stanley, Esq.

WILLIAM STIRLING.—Exhibited at Royal Academy, 1890, from collection of Sir M. B. Begbie.—Half length; blue coat, dark cap.

SIR JOSHUA REYNOLDS.

RICHARD STONEHEWER.—Earl of Jersey.—Bust.
HENRY THRALE.—Marquess of Lansdowne.—In claret-coloured velvet, grey wig.
THOMAS TOMKINS, CALLIGRAPHER.—Corporation of London.—To waist. Engraved by C. Turner.
MISS TRAPAUD.—A Persian sash round waist. Engraved by E. Fisher.
MRS. TREBY—Exhibited at Royal Academy, 1894, from collection of Gen. R. Mackenzie. —Half length. Light dress, open in front; fur-trimmed cloak.
MRS. TRECOTHICK.—Earl of Ellesmere.
MASTER TRELAWNEY.—Sir W. L. Trelawney, Bart.—Holding a bird's nest.
WILLIAM TURNER.—G. H. T. Newcomen, Esq.—Three-quarter; seated; hat and one glove in left hand on knee.
MISS EMILIA VANSITTART, AFTERWARDS MRS. EDWARD PARRY.—Exhibited at Grosvenor Gallery, 1884, from collection of John Thornton, Esq.—Half length in oval; holding dog in her arms
MISS VINCENT, SISTER OF MRS. GRESLEY, OF NETHERSCALE—Sir R. Gresley, Bart.
WANG-Y-TONG (Chinese boy).—Lord Sackville.—Seated on sofa, in native dress.
MISS WARREN, SISTER OF SIR GEORGE WARREN.—Sir R. Williams Bulkeley.
MISS ELIZABETH WARREN.—Mrs. Ford, Park Street.—Half length.
MRS. WEDDELL.—Exhibited at Royal Academy, 1875, from collection of Hon. Mrs. Ramsden.
MRS. WEDGWOOD.—Miss Wedgwood.—Black dress, powdered hair, white lace cap.
MR. AND MRS. GODFREY WENTWORTH.—Husband standing; wife seated.
MRS. HENRY WILMOT AND HER DAUGHTER, SARAH, AFTERWARDS MRS. JAS. SETON.—Capt. A. Seton Christopher.
MRS. WOODLEY.—Exhibited at Royal Academy, 1881, from collection of W. R. Banks, Esq. —White dress, green mantle.
MASTER WYNN, AS INFANT ST. JOHN.—Sir Watkins Williams Wynn.—Sitting holding cup, into which water flows from a rock.
MISS WYNYARD.—Exhibited at Royal Academy, 1883, from collection of A. Buckley, Esq. —White dress, red sash.
MASTER PHILIP YORKE, Exhibited at Grosvenor Gallery, 1884, from collection of the Earl of Hardwick.—Robin perched on arm, with a dog; as a child. Engraved by Bartolozzi.
CATHERINE YORKE.—Countess of Caledon.—Seated, with pearls round neck.
MISS ELIZABETH YOUNG—A. Kay, Esq.—Holding a mask; Shakespeare's bust in background.

PORTRAITS OF REYNOLDS, BY HIMSELF.

There are about forty-five portraits of himself, by Reynolds, of which the best is the example in the National Gallery. Others are in the possession of:—

National Portrait Gallery (2).
National Gallery (2).
Royal Academy.
Earl of Arran, K.P.
Earl of Harrington.
Earl of Crewe.
Earl of Normanton.
Dilettante Society.
Earl Cowper.
T. H. Ismay, Esq.
Lord Leconfield. (2)
Earl Spencer, K.G.
Duke of Fife, K.T.
Earl of Camperdown.
Baron Koenigswarter, Vienna.
M. Grolt, Paris.
Earl of St. Germans.
Earl of Westmoreland.
Miss Kay and Miss Drummond.
C. Morrison, Esq.
H. M. The King (2).
Duke of Leeds.
Earl Brownlow.
Dulwich Gallery.
Duke of Wellington.
Fritz Reins, Esq.
C. Lambert, New York.
Louis Huth, Esq.
Capt. H. H. Lonsdale (2).
Uffizi Palace, Florence.
Lord Sackville.
Sir Chas. Tennant, Bart.
R. G. Gwatkin, Devizes.
Council Chamber, Plymouth.

CAPTAIN ORME. NATIONAL GALLERY, LONDON.

Photo, Hanfstaengl.

HEADS OF ANGELS. NATIONAL GALLERY, LONDON.

Photo, Mansell.

THE GRACES DECORATING A TERMINAL FIGURE OF HYMEN.

NATIONAL GALLERY, LONDON.
Photo, Hanfstaengl.

LADY AND CHILD. NATIONAL GALLERY, LONDON.

Photo, Morelli.

THE AGE OF INNOCENCE. NATIONAL GALLERY, LONDON.

Photo, Mansell.

THE SNAKE IN THE GRASS. NATIONAL GALLERY, LONDON.

Photo, Hanfstaengl.

PORTRAIT OF TWO GENTLEMEN.
REV. GEORGE HUDDESFORD AND
JOHN CODRINGTON BAMPFYLDE.

NATIONAL GALLERY, LONDON.
Photo, Morelli.

THE INFANT SAMUEL. NATIONAL GALLERY, LONDON.

Photo, Mansell.

LORD HEATHFIELD WITH THE KEY OF THE FORTRESS OF GIBRALTAR.

NATIONAL GALLERY, LONDON.
Photo Mansell.

PORTRAIT OF A LADY. NATIONAL GALLERY, LONDON.

Photo, Mansell.

ADMIRAL KEPPEL. NATIONAL GALLERY, LONDON.

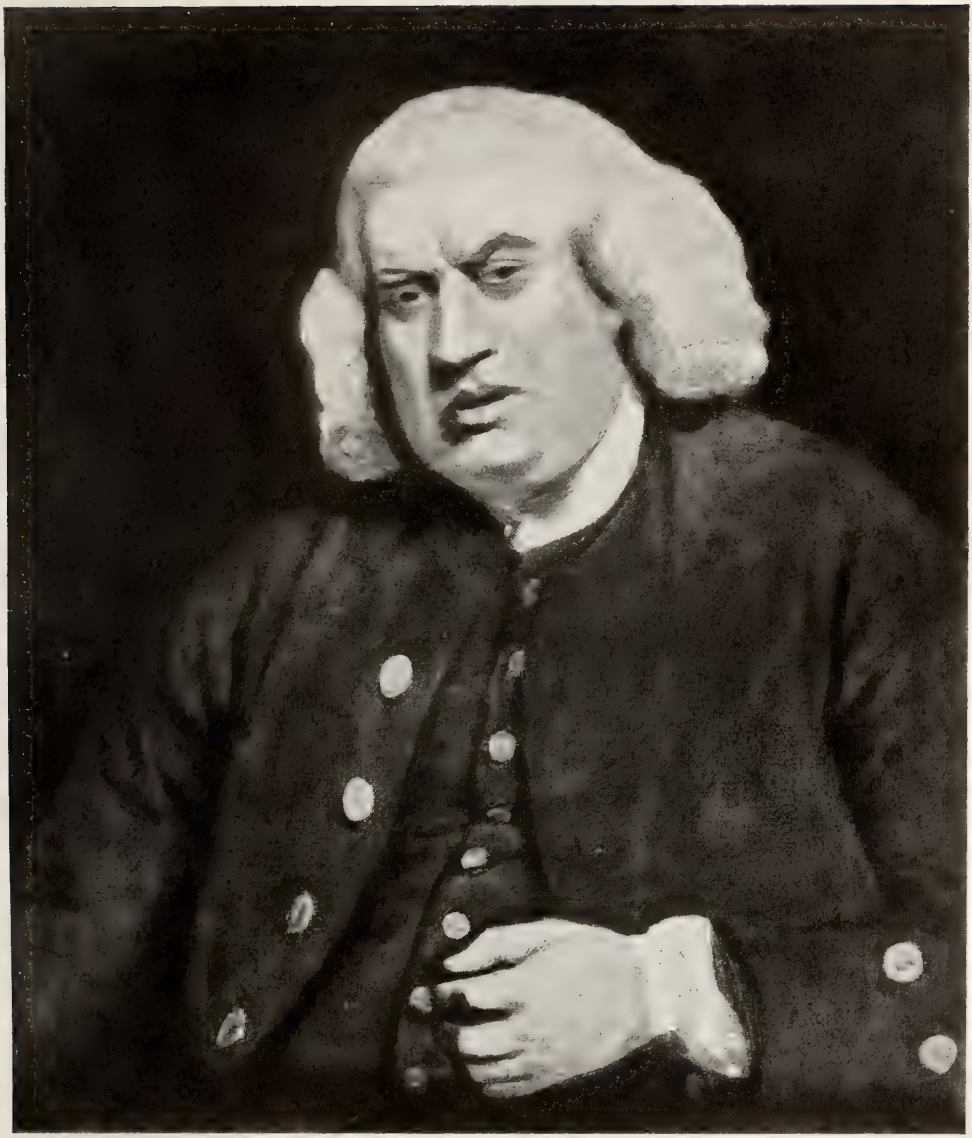
Photo, Hanfstaengl.

ROBINETTA. NATIONAL GALLERY, LONDON.

Photo, Hanfstaengl.

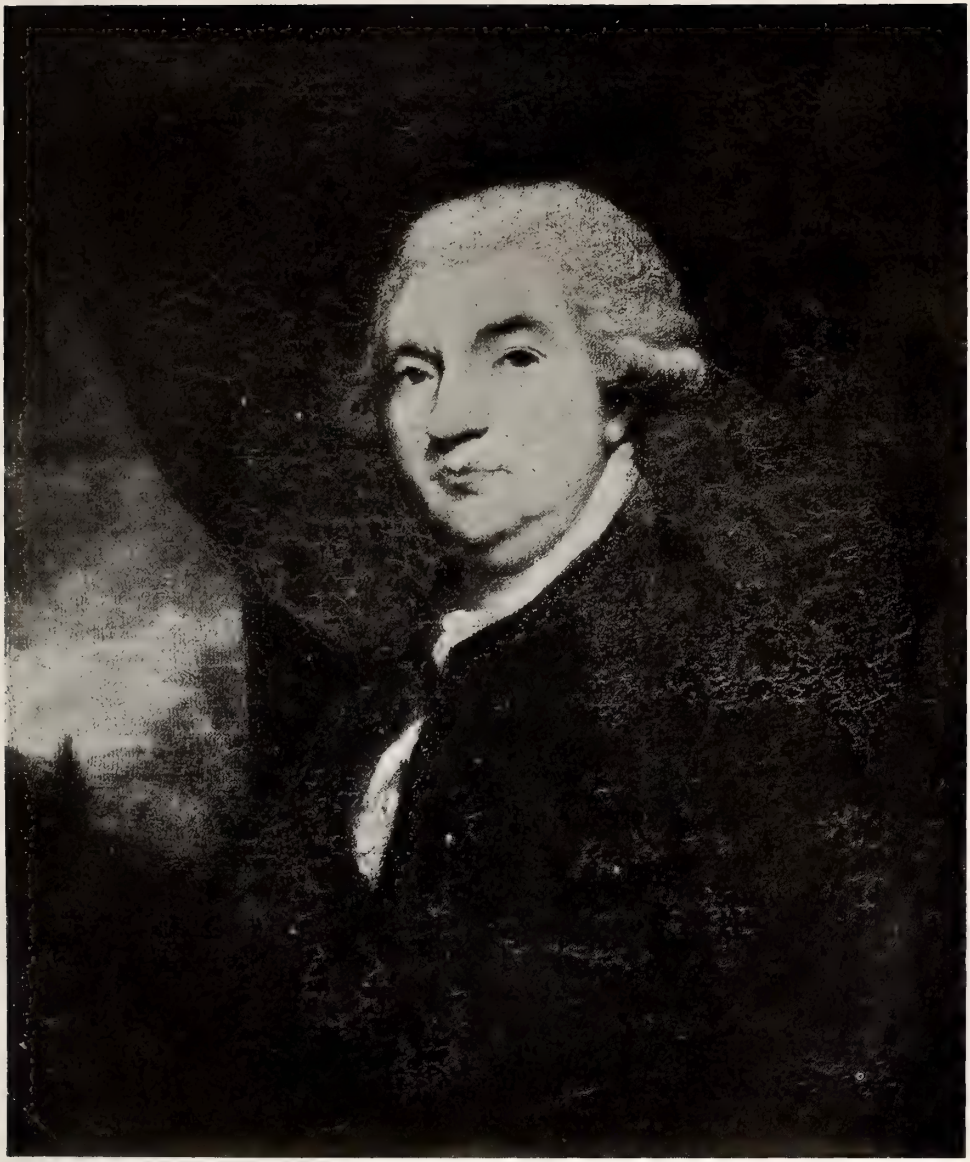
ANNE, COUNTESS ALBERMARLE. NATIONAL GALLERY, LONDON.

Photo, Morelli.



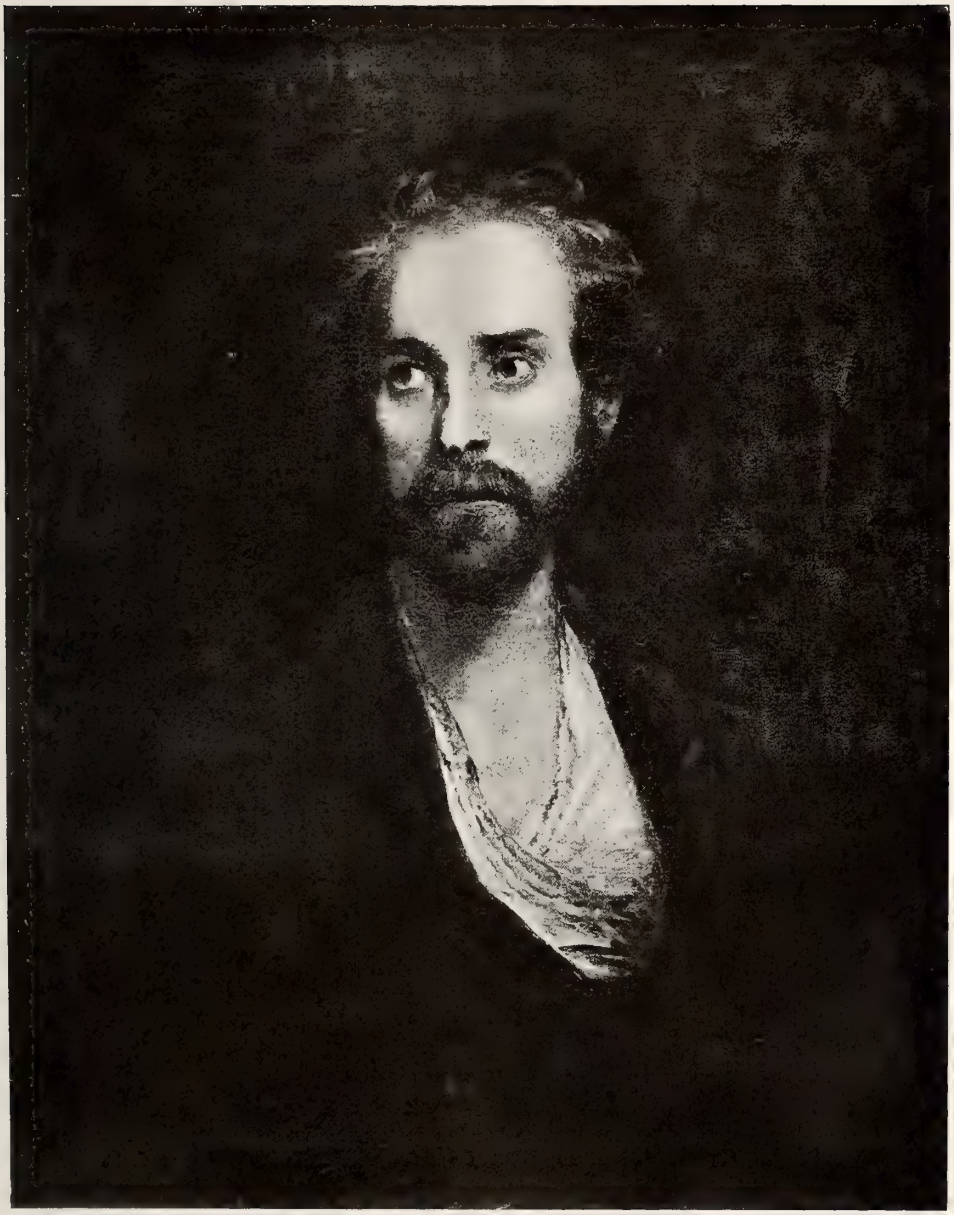
SAMUEL JOHNSON, LL.D

NATIONAL GALLERY, LONDON.
Photo, Hanfstaengl.



JAMES BOSWELL. NATIONAL GALLERY, LONDON.

Photo, Hanfstaengl.



THE BANISHED LORD. NATIONAL GALLERY, LONDON.

Photo, Hanfstaengl.

A MOTHER AND HER SICK CHILD. DULWICH GALLERY.

Photo, Hanfstaengl.

MRS. SIDDONS AS THE TRAGIC MUSE. DULWICH GALLERY.

Photo, Mansell.

MISS BOWLES. WALLACE COLLECTION, LONDON.

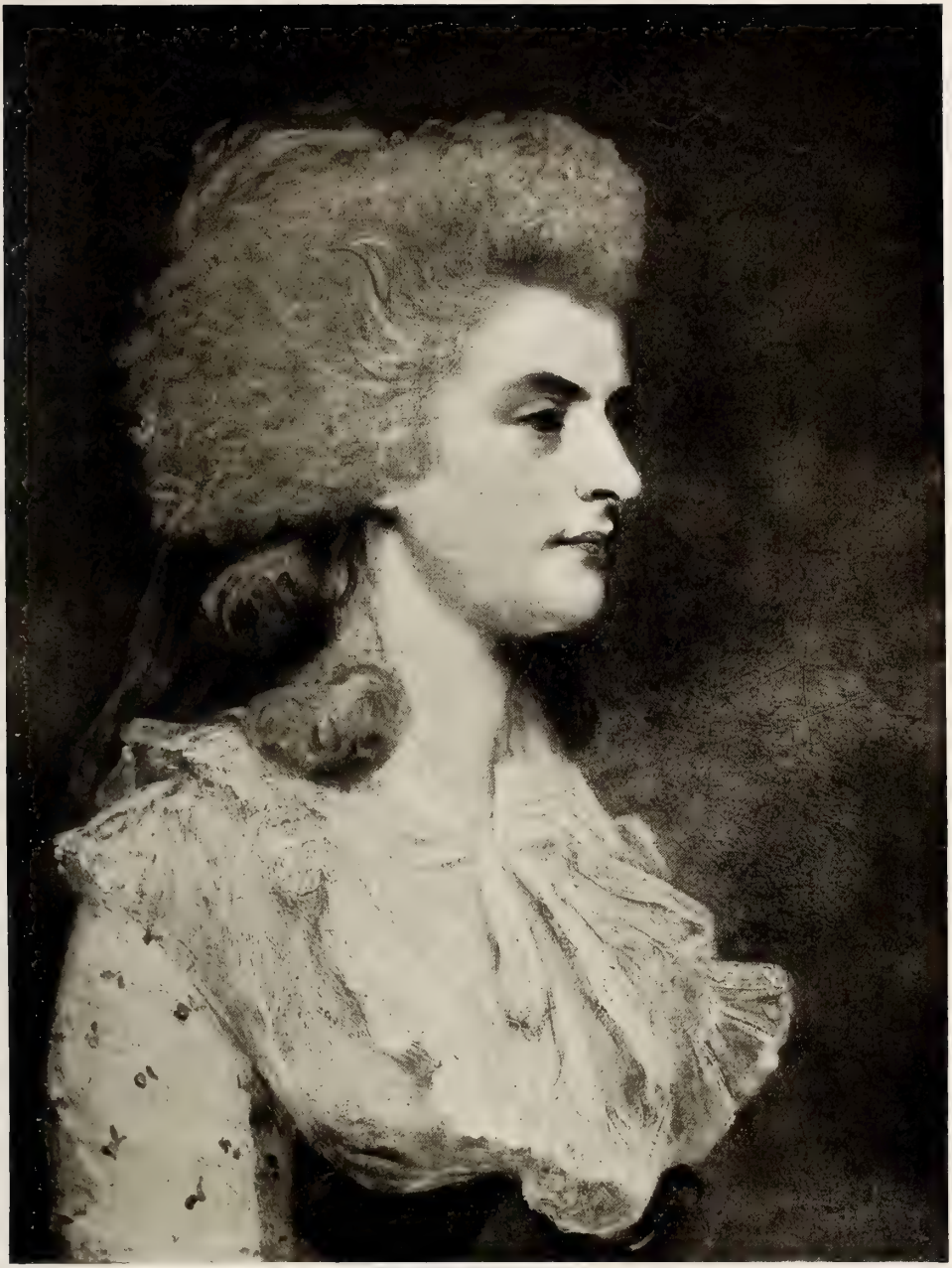
Photo, Mansell.

MRS. CARNAC. WALLACE COLLECTION, LONDON.

Photo, Mansell.

MISS NELLY O'BRIEN. WALLACE COLLECTION, LONDON.

Photo, Mansell.



LADY ELIZABETH SEYMOUR. WALLACE COLLECTION, LONDON.

Photo, Mansell.

MRS. HOARE AND CHILD. WALLACE COLLECTION, LONDON.

Photo, Mansell.

MRS. BRADDYLL. WALLACE COLLECTION, LONDON.

Photo, Mansell.

THE STRAWBERRY GIRL. WALLACE COLLECTION, LONDON.

MRS. NESBITT WITH A DOVE. WALLACE COLLECTION.

Photo, Mansell.

LORD NORTHINGTON. DUBLIN GALLERY.

Photo, Annan.

PORTRAIT OF A BOY. GLASGOW GALLERY.

Photo, Hanfstaengl.

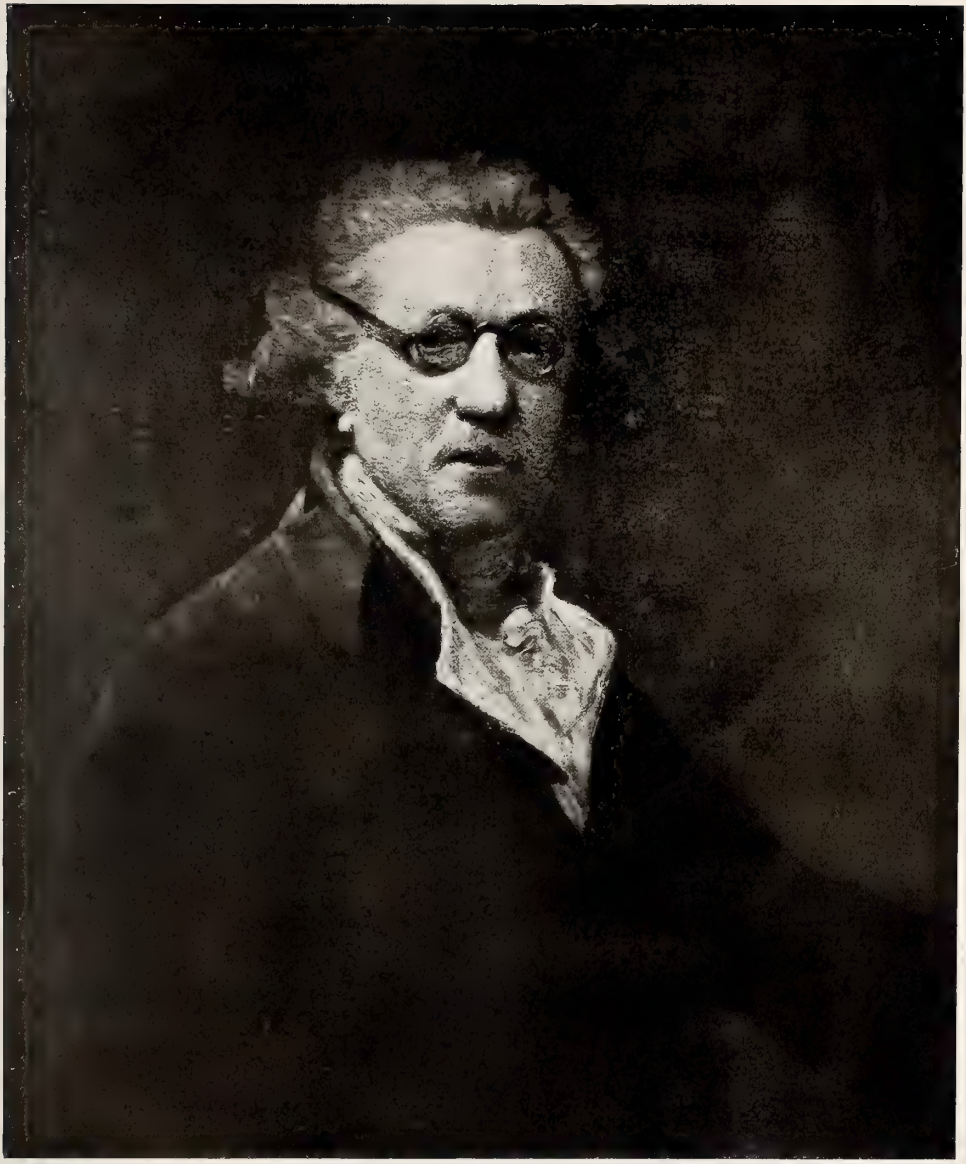
COUNTESS WALDEGRAVE AND DAUGHTER

MUSÉE DE CONDÉ, CHANTILLY.
Photo, Braun.

DUCHESS OF DEVONSHIRE AND CHILD.

WINDSOR CASTLE.

Photo, Hanfstaengl.



PORTRAIT OF THE ARTIST. BUCKINGHAM PALACE.

Photo, Hanfstaengl.

DEATH OF DIDO.

BUCKINGHAM PALACE.
Photo, Hanfstaengl.

CYMON AND IPHIGENIA.

BUCKINGHAM PALACE.

Photo, Hanfstaengl.

DUCHESS OF MARLBOROUGH AND CHILD.

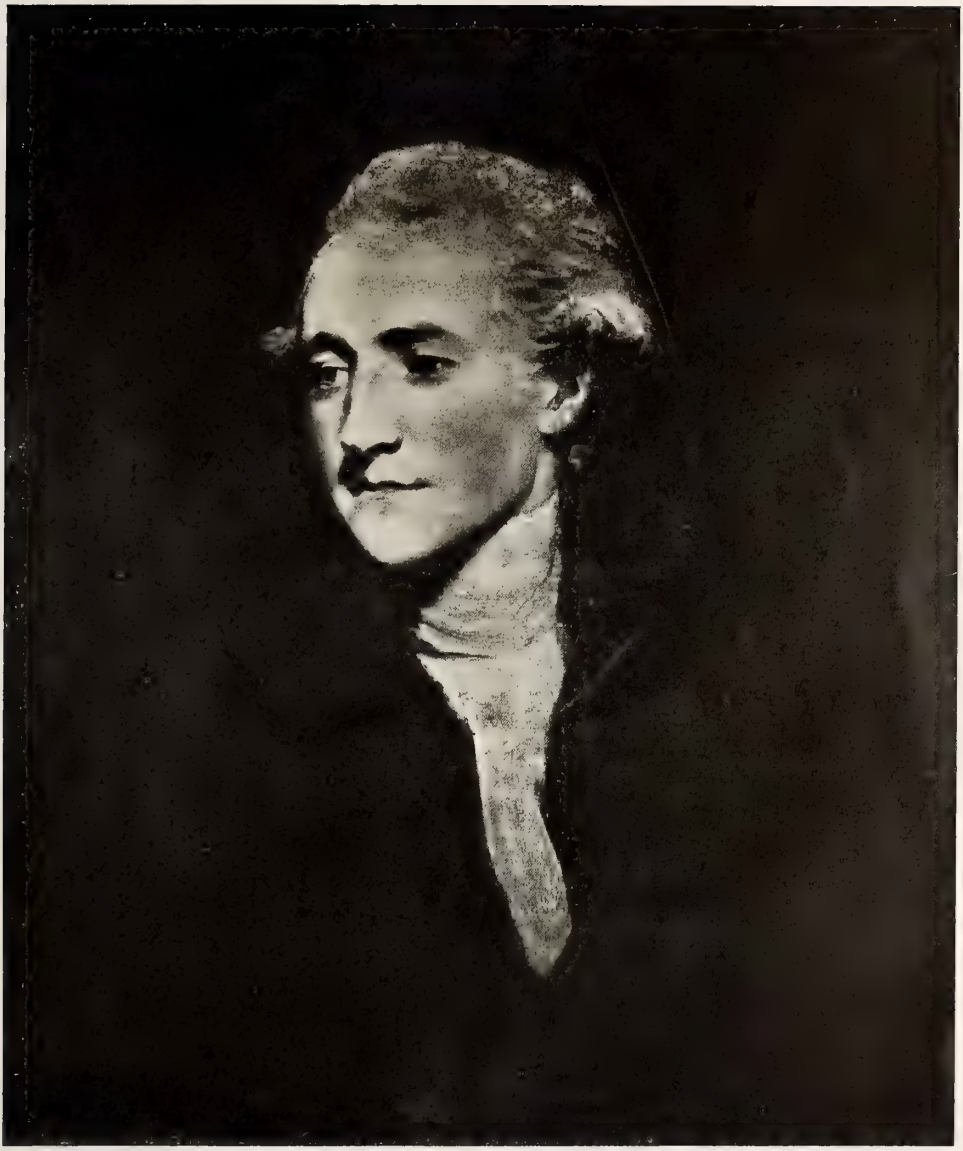
COLLECTION OF DUKE OF MARLBOROUGH.

CHARLES, VISCOUNT ALTHORP. COLLECTION OF EARL SPENCER.

Photo, Hanfstaengl.

FRANCES, MARCHIONESS CAMDEN. COLLECTION OF EARL SPENCER.

Photo, Hanfstaengl.



RICHARD BURKE. COLLECTION OF EARL SPENCER.

Photo, Hanfstaengl.

ANGELICA KAUFFMANN. COLLECTION OF EARL SPENCER.

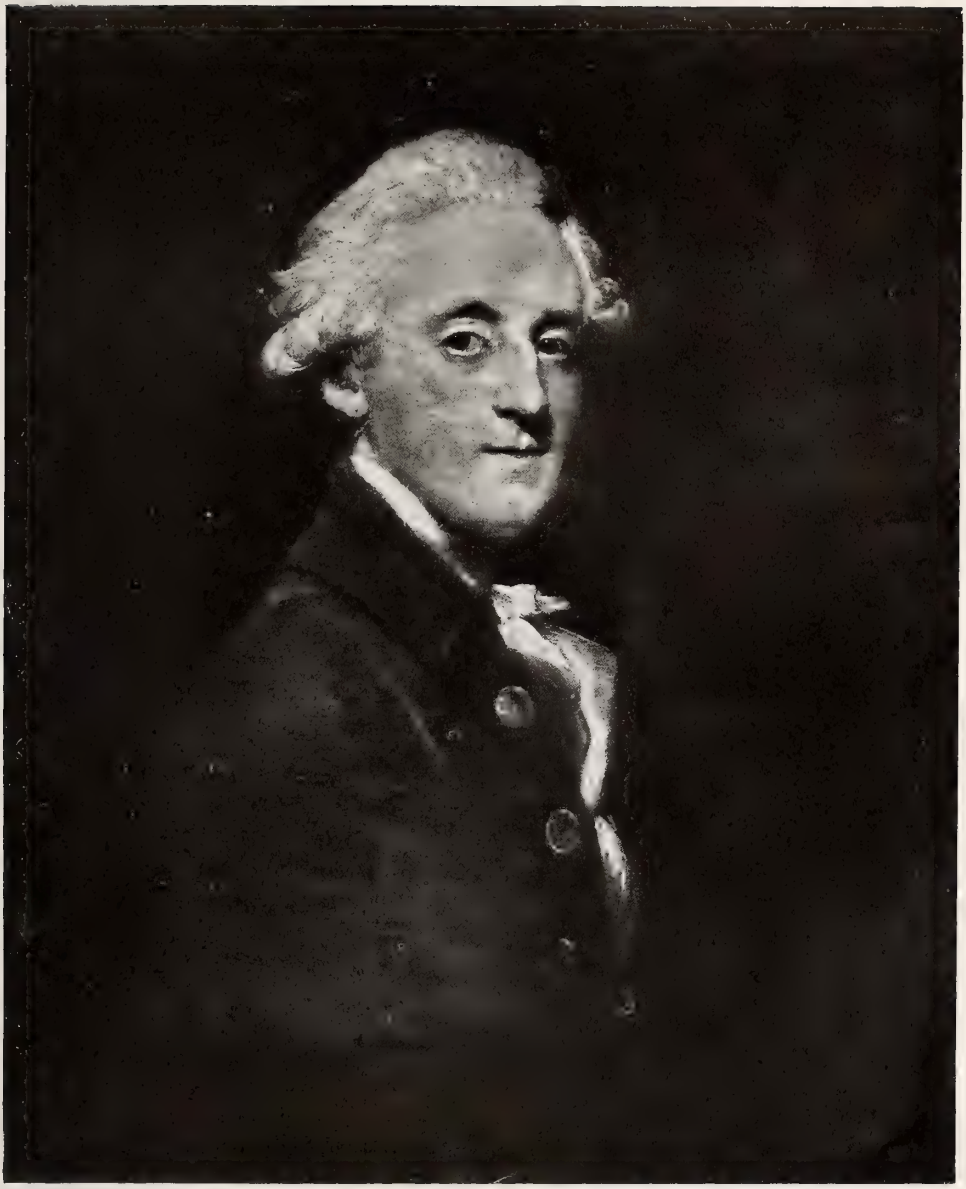
Photo, Hanfstaengl

THE HON. LAVINIA BINGHAM (COUNTESS SPENCER).

COLLECTION OF EARL SPENCER.

WILLIAM, DUKE OF DEVONSHIRE. COLLECTION OF EARL SPENCER.

Photo, Hanfstaengl.



FREDERICK, EARL OF BESSBOROUGH.

COLLECTION OF EARL SPENCER.
Photo, Hanfstaengl.

LADY CATHERINE PELHAM CLINTON. COLLECTION OF THE EARL OF RADNOR.

LADY CAROLINE HOWARD. COLLECTION OF THE EARL OF CARLISLE.

HON. MISS FRANCES HARRIS.

COLLECTION OF THE EARL OF DARNLEY.

MISS EMMA HART (afterwards Lady Hamilton) AS A BACCHANTE

COLLECTION OF THE EARL OF DURHAM.

MASTER BRADDYLL. COLLECTION OF LORD ROTHSCHILD.

Photo, Braun.

DAVID GARRICK BETWEEN COMEDY AND TRAGEDY.

COLLECTION OF LORD ROTHSCHILD.
Photo, Braun

MR. AND MRS. BRADDYLL AND SON.

COLLECTION OF LORD ROTHSCHILD.

Photo, Braun.

MRS. LLOYD CARVING HER HUSBAND'S NAME ON THE TRUNK OF A TREE.

COLLECTION OF LORD ROTHSCHILD.

Photo, Braun,

MADAME ANGELO.

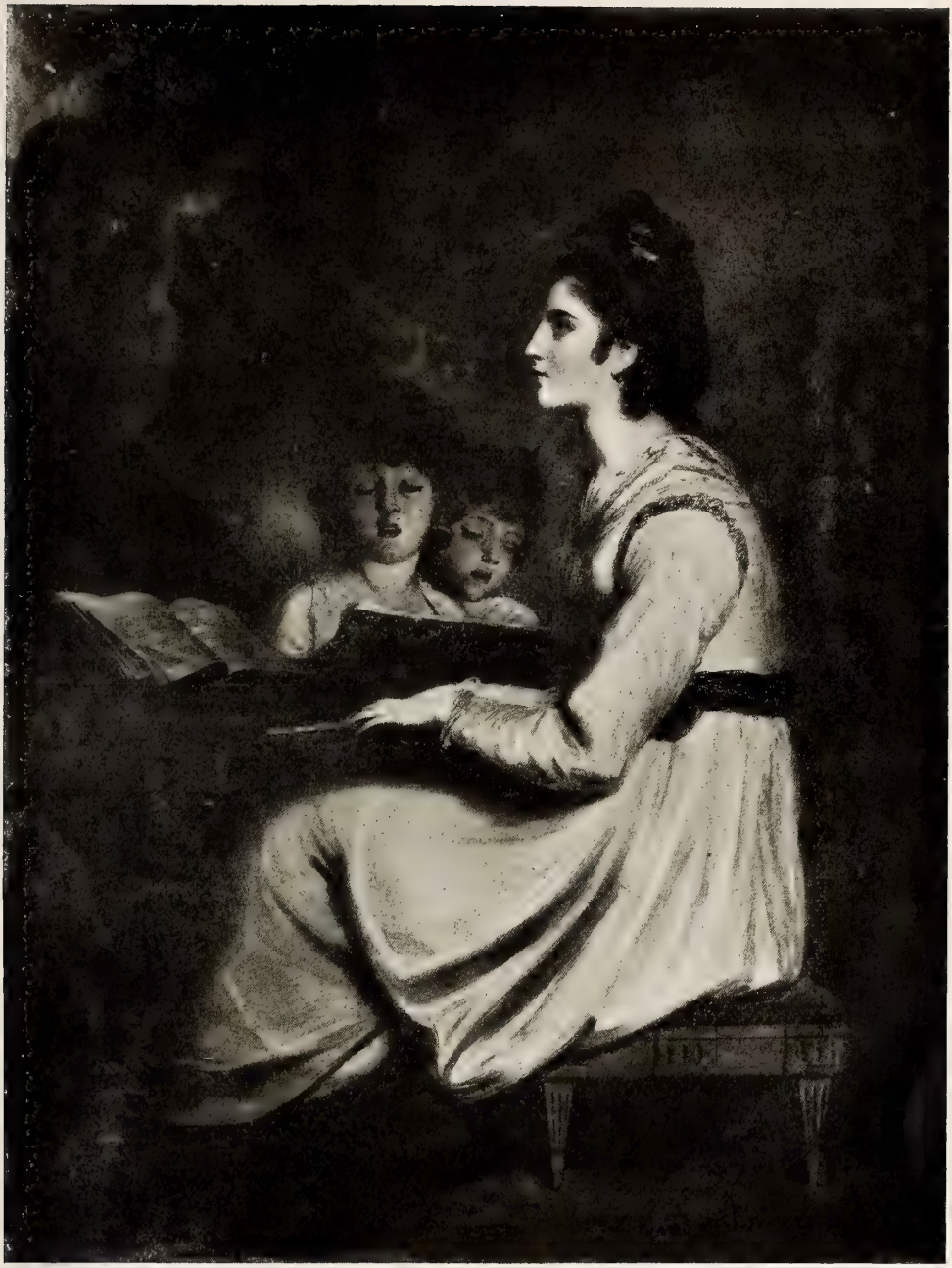
COLLECTION OF
BARON ALFRED DE ROTHSCHILD.
Photo, Braun.

DUCHESS OF RUTLAND.

COLLECTION OF
BARON ALFRED DE ROTHSCHILD.
Photo, Braun.

MISS KITTY FISHER.

COLLECTION OF
SIR CHAS. TENNANT, BART.
Photo, Braun.



MRS. SHERIDAN AS ST. CECILIA.

COLLECTION OF
SIR W. W. WYNN, BART.

CHILDREN WITH A NET.

COLLECTION OF
SIR ALEXANDER HENDERSON, BART.
Photo, Braun.

BARBARA, COUNTESS OF COVENTRY.

COLLECTION OF SIR ALEXANDER HENDERSON, BART.

Photo, Braun.

THE HON. MRS. MASTERS AS HEBE.

COLLECTION OF
JOHN MASTERS, ESQ.

MRS. PAYNE GALLWEY AND CHILD.

COLLECTION OF
J. PIERPONT MORGAN, ESQ.

LADY COCKBURN AND CHILDREN.

COLLECTION OF
ALFRED BEIT, ESQ.
Photo, Morelli.

MISS CHOLMONDELEY
(afterwards Lady Bellingham).

COLLECTION OF
MRS. THWAITES.

THE THREE LADIES WALDEGRAVE. COLLECTION OF MRS. THWAITES.

MISS EMILY POTT AS "THAIS." MISS A. ROTHSCHILD.

LADY SMYTHE AND HER CHILDREN.

COLLECTION OF
C. P. HUNTINGDON, ESQ.

THE COUNTRY GIRL COLLECTION OF H. A. RANNIE, ESQ.

Photo, Annan.

CHARITY. WINDOW NEW COLLEGE, OXFORD.

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